# MUSICAL COURIER

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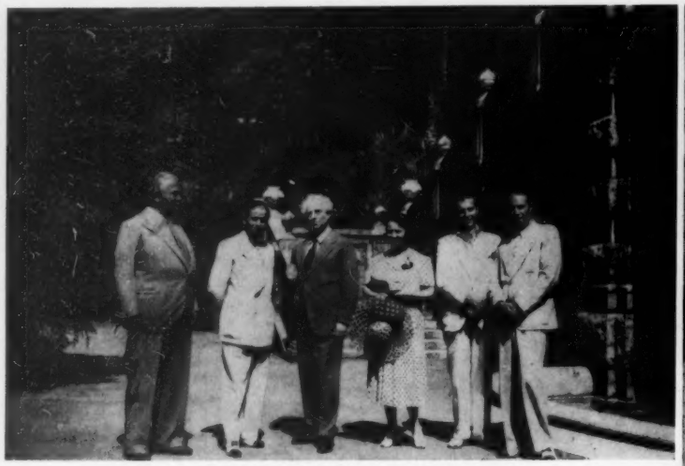
*Photo by Graben-Atelier, Vienna*

## JUSSI BJOERLING

**Leading Tenor of the Stockholm Royal Opera Will Return to America for Concerts, Opera and Radio and Make His Debut at the Metropolitan Opera in November.**



*VISITING AT MONTECATINI*

*recently were, left to right, Emanuel List, Metropolitan Opera bass; Giuseppe del Campo, La Scala conductor; Giovanni Martinelli, Metropolitan Opera tenor; Maria Koussevitzky-Sevitzky, soprano; Enrico Mainardi, Italian cellist and professor of Santa Cecilia, Rome; and Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra. (Foto Gojorani.)*

*SKIING IN THE ALPS*

*provides a vacation for Vina Bovy (second from the left), Metropolitan Opera soprano, between concert and opera engagements in Europe. (Fotografa Tutto Ovunque, Torino.)*

(LEFT)

*JEAN TENNYSON,*

*Chicago Opera soprano, arriving from Europe on the SS. Queen Mary after appearing in opera, concert and on the radio. She spends the remainder of the summer preparing two new roles.*

*ERNA SACK,*

*coloratura soprano, spent the summer mountain climbing and swimming. She has finished her second sound film, and comes to the United States in January for concerts and radio engagements, among which is a Carnegie Hall New York, recital.*

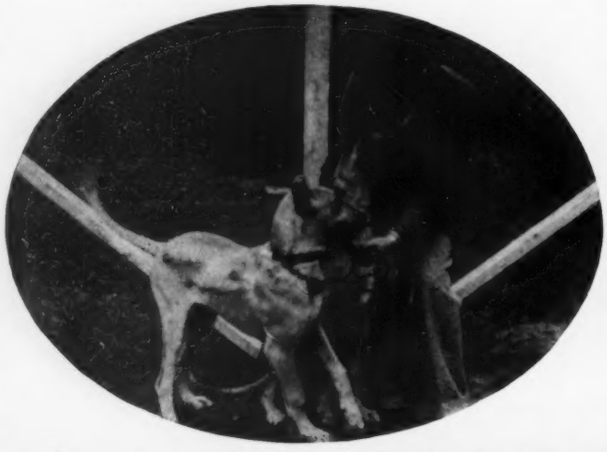
*JOSEF and ROSINA LHEVINNE*

*rehearsing for their August 2 appearance at the Stadium Concerts, New York. They conducted master classes in Denver and fulfilled concert and radio engagements during the summer.*

(BELOW)

*JASCHA HEIFETZ*

*greeted by his two Great Danes, Roy and Michael, during a visit to his Connecticut farm following his recent appearance at the Stadium Concerts, New York. After appearances at Ravinia Park, he left for a concert in the Hollywood Bowl.*



(RIGHT)

*EDITH WATKINS GAUDENZI,*

*with three of her pupils at the New England Music Camp on the shores of Lake Messalonskee, Oakland, Me., where she is a member of the vocal faculty for the summer.*

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER
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# English Royal Visit to Paris Glorified with Musical Homage

## Gala Opera and Concerts Entertain Monarchs—Guitry Presents Playlet About British National Anthem

By MICHEL GIBSON

PARIS.—The visit of King George VI and Queen Elizabeth of England to Paris was one of the most grandiose and epoch-making events witnessed in a score of years in la Ville Lumière. Those who remember the wild outburst of joy which marked the parades of the first Armistice celebration, claim that the reception given the British monarchs equals, if not rivals, that of November 11, 1918. The unlimited artistic resources of Paris and Versailles were brought into use, and in addition to the other striking decorations throughout the town, the avenue from the Bois de Boulogne down the Champs-Elysées, across the Place de la Concorde, through the Tuileries to the Louvre, was a beautiful sight.

Naturally, music fittingly had a part in all the proceedings, and in addition to many French and British regimental bands called upon to play the national anthems and to furnish suitable marches for the innumerable processions, several programs of other categories were also arranged.

### GUITRY'S CONTRIBUTION

The first evening of the royal visit, President and Mme. Lebrun received the King and Queen at a state dinner at the Elysée Palace, after which a program was given. Sacha Guitry, who can be counted on to get up a play for any and all circumstances, chose the tale of the creation of the English national anthem, God Save the King, which, according to Sacha, was written by Lulli, at the command of Mme. de Maintenon, in praise of Louis XIV. The tune so pleased Louis and the English Ambassador present at the time, that the Sun King sent it to the British monarch with his compliments. This ingenious *a-propos* was played by Sacha Guitry (Louis XIV), Gabrielle Dorziat (Mme. de Maintenon), Robert Pizani (Lulli), Jacqueline Delubac, Joseline Gail, Lisette Lanvin, Renée St. Cyr and Jacqueline Francell. Ninon Vallin then sang a group of songs by Fauré and Reynaldo Hahn, accompanied at the piano by M. Hahn. The brief program ended with Alfred de Musset's On ne saurait penser à tout, by members of the Comédie-Française.

### MUSICAL MEALS

The following evening, the King and Queen entertained President and Mme. Lebrun at dinner, after which the company proceeded to the Opéra, where another magnificent spectacle took place. With all that Paris could muster in the way of smartly gowned and jewelled women, imposing uniforms, not to mention the beauty of the setting, the *gala* opened with the fourth act of Salammbo by Reyer, with Maryse Ferrer, Antoinette Duval and Georges Jouatte as protagonists, under the direction of François Ruhlmann. The seance ended with Suite de Danses, music by Chopin, danced by Serge Lifar and the Opéra troupe, all under Philippe Gaubert.

During the State luncheon in the Hall of Mirrors at Versailles, an orchestra under Josef Calvet played appropriate music by Rameau, Couperin, Destouches, Grétry and Campra. After the luncheon, the guests went to the Royal Chapel where organ, vocal and choral music by Clerambault, de Lalande, Blanchard, Lulli, Couperin, Purcell, Campra and Mouret was given by Alexandre Cellier (organ), Germaine Martinelli, Georges Jouatte (vocalists), and the Elisabeth Brasseur Choir. Members of the Comédie-Française, dressed in Louis XIV costumes, saluted the King and Queen with the traditional obeisance. In the gardens, and notably at the Apollo Bos-

(*Continued on page 23*)

# Salzburg Festival Commences With Wagner's Meistersinger

## Furtwängler in Command—Mozart and Strauss Operas Given—Rain Drives Usual Al Fresco Features Indoors

By ANTONIO LORA

SALZBURG.—It is surprising that the festival opened with a Wagner opera when the very name Salzburg is synonymous with that of Mozart. However, such was the choice, and Die Meistersinger started this year's program.

After weeks of elaborate preparation, the enlarged renovated Festspielhaus held an expectant and brilliant audience at the premiere. The weather was ideal and the festival spirit prevailed everywhere. Long before Dr. Josef Goebbels arrived to open the festival, the narrow streets leading to the theatre were thronged with people hoping to catch a glimpse of attending celebrities. Smartly dressed men and women in evening clothes contrasted strikingly with the native Salzburgers lining the streets in their Tyrolean costumes.

Shortly after five o'clock, Wilhelm Furtwängler mounted the podium, and before he had a chance to raise his baton, the audience burst into salvos of applause. When this subsided, Germany's ranking conductor led the Vienna Philharmonic Orchestra in a superb reading of the prelude.

Karl Kamann, scheduled to sing Hans Sachs, was prevented from appearing by illness, and Walter Grossmann of the Berlin State Opera replaced him. Though his Sachs was well played, he was vocally inadequate to the demands of the part and failed to give a convincing portrait of the master shoemaker. Herbert Alsen as Pogner sang and acted with dignity, his opulent bass pouring out without any effort. The role of Walther von Stolzing fell to Set Svanholm, Swedish tenor from the Royal Opera in Stockholm, although it had been announced that Eyvind Laholm, American tenor, was to sing. Svanholm, relatively unknown, was the surprise of the evening, making a deep impression by his romantic appearance and vocal accomplishments. His singing of the Prize Song was admirable, showing sincere and deeply rooted knowledge of the music. Eva was sung by Maria Reining, already well known to Salzburg audiences. Hers was a lovely and gentle heroine whose limpid, lyric voice gave veritable delight. Magdalena was Piroska Futsek, at her best in the lower register. The Beckmesser of Alfred Jerger was commendable, although one had the imperssion he overplayed his part. Fritz Krenn as Kothner sang and acted well.

(*Continued on page 9*)

# Initial Opera Performance On Scheveningen's Strand

## D'Albert's Tiefland Done by German Company—Ravel Festival and Noted Soloists at The Hague

By HERBERT ANTCLIFFE

THE HAGUE.—Current concerts at The Hague and environs are almost exclusively those given by the Residentie Orchestra under Carl Schuricht, Ignaz Neumark, and guest conductors, and by members of the local Italian Opera Company assisted by the Utrecht Municipal Orchestra at the Kurhaus at Scheveningen.

This latter, famous seaboard suburb of The Hague, has enjoyed recently an historic event in the form of the first complete opera performance on record at the resort, the work chosen for the occasion being d'Albert's Tiefland, popular in Holland because of its conservative tunefulness and effective stage action. The opera was given by the Aachen City Opera troupe, the Utrecht Orchestra, and Paul Heim and Hanna Holten in leading roles, supported by an excellent company including Erich Kuhn, Frodewin Illert, Christoph Reuland, Ria Backhaus, Finny Bengel and Klara Hertzog. Herbert von Karajan conducted.

Ballet has been represented by one performance of Beethoven's Die Geschöpfe des Prometheus by a Dutch troupe led by Yvonne Georgi, with the musical direction of M. G. Arntzenius, a versatile young man who combines the trades of conductor, music critic, composer, and general art-editor. A welcome item in the program was a group of Old Netherlands Dances, the music of which was gleaned from Julius Röntgen's collection of dance tunes.

### FULL CONCERT LISTS

Concerts have been under guest conductors Georg Schneevoigt, Ernest Ansermet, Louis Walther-Boer, Johann

(*Continued on page 23*)

# Fourth Bach Fete Is Held in Carmel

## California Community Attracts Pilgrims for Week of Presentations, Closing with Mass in B Minor

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—For the fourth consecutive summer musicians of San Francisco, Los Angeles and other Pacific Coast communities joined forces with local amateurs for a seven-day Bach festival at Carmel. The venture, begun and continued by Dene Denny and Hazel Watrous of Carmel, is one of the most heartening and interesting developments of the musical life in this state, which too frequently is inclined to look to the East for what it values, and to disregard what it can itself accomplish. After four years, with ever increasing audiences, the Carmel Bach Festival is definitely on the map to stay.

The personnel was as heterogeneous as can be imagined. The orchestra was made up largely of students from the summer school of music at nearby Pacific Grove, plus a few professionals. The chorus was composed almost exclusively of Carmel townspeople. Some of the soloists likewise were local amateurs, but most of them were professional devotees of the violin, piano, flute and voice. Gastone Usigli, supervisor of the Federal Music Project in Los Angeles, was chief conductor and general director.

### IMPRESSIVE HEARING OF MASS

Chief of the vocal offerings were the Magnificat and the Mass in B minor, both presented in abbreviated versions. The Mass, given in Carmel Mission as the festival's final program, was singularly impressive and moving, and establishes a tradition for the conclusion of the festival similar to that at Bethlehem. In the Bethlehem tradition also was the use of a trombone quartet to herald the concerts with chorales.

(*Continued on page 10*)

# Italy Sponsors New Music

ROME.—The Ministry of Popular Culture has issued new directions for the coming season in Italian theatres. Half the programs must consist of works premiered from 1900 onwards, and of these at least fifty per cent must be works staged during the last twenty years, thus giving greater prominence to modern and contemporary composers.

D. N. L.

# Prof. F. W. Ogilvie to Head BBC

LONDON.—Professor Frederick Wolff Ogilvie, since 1934 president and vice chancellor of Queen's University, Belfast, has been named head of the British Broadcasting Corporation. Forty-five years old, Prof. Ogilvie is an economist and although an authority on adult education, unemployment problems and the tourist industry, he has never broadcast. He is to receive a salary of $45,000.

T. H.

# Refreshing Concert and Opera Variety Marks Chautauqua Year

## Stoessel and Barrere Lead Orchestral Programs—Soloists Include Hutcheson and Spalding—Patience Opens Opera Events

CHAUTAUQUA, N. Y.—With Albert Stoessel, general music director of the festival conducting, the annual series of symphonic concerts was launched here on July 21. Prior to the initial program of the Chautauqua Symphony Orchestra, two programs have been given by the Little Symphony Orchestra under Georges Barrere.

Mr. Barrere's ensemble had Lois Bannerman, harpist, as soloist for its opening program on July 17. The harpist effectively presented two dances of Debussy, Salzedo's Chanson dans la Nuit and five shorter pieces by the same composer and was enthusiastically greeted. An encore was added.

The Little Symphony Orchestra's program embraced the Saint-Saëns Yellow Princess Overture, Griffes' White Peacock in an arrangement by Mr. Barrere, Strauss' Tales of the Vienna Woods and the E flat symphony (No. 55) of Haydn, in which the first edition string parts, owned by the conductor, were used. The second concert by this ensemble on July 19 had Bernice Alarie, coloratura soprano, as soloist. Harrison Potter was accompanist for her second group, the first including two arias from Mozart's Abduction from the Seraglio. Works of Deems Taylor and William Grant Still were on the program.

At Mr. Stoessel's first program Josephine Antoine, Metropolitan Opera soprano, was soloist, singing in splendid vocal form Constanza's aria from Mozart's Abduction, the Shadow Song from Dinorah and the Berceuse from Jocelyn. Mr. Stoessel started the program with Dvorak's Carnival Overture and also played Strauss' Till Eulenspiegel and the fourth symphony of Brahms, giving his accustomed musicianly reading of his list and providing capable assistance for the soloist.

### PATIENCE PRODUCED

At the first of six opera productions on July 16 the cast for Patience, sung under Alberto Bimboni's direction and with Alfredo Valenti as stage manager, included Alice George, Mary Louise Beltz, Pauline Pierce, Gertrude Gibson, Helen Van Loon, Warren Lee Terry, Roland Partridge, Gean Greenwell, Stanley Carlson and Donald Dame. La Traviata, the second opera, was sung on July 22 with Susanne Fisher and Donald Dickson, of the Metropolitan Opera, Gertrude Gibson, Katharine Dean, Clifford Menz, Warren Lee Terry, Stanley Carlson, David Otto, Roderic Cross and Gilbert Linville. Messrs. Bimboni and Valenti officiated in their usual capacities. Jessie Mockel trained the chorus.

### HUTCHESON IS SOLOIST

The first Sunday afternoon symphony program had Ernest Hutcheson, pianist, assisting the orchestra in a brilliant reading of Beethoven's Emperor concerto. It was scintillant pianism yet refined and thoroughly musicianly in style. Mr. Hutcheson also offered a group of Chopin and was vociferously greeted. Mr. Stoessel's musicians opened the program with the overture to Mozart's Marriage of Figaro and then played a group of Berlioz works.

Harrison Potter was heard in the Saint-Saëns G minor piano concerto on July 23 when Quinto Maganini's interesting Temagami was also played. The Mischakoff Quartet gave the first of three chamber music programs on July 25.

### SPALDING PLAYS

Albert Spalding was enthusiastically received at the July 27 concert when he gave a well-proportioned and sensitive reading of the Brahms violin concerto. Mr. Stoessel again conducted, opening the program with Mozart's Impresario overture and including two Debussy numbers. Gregory Ashman was at the piano for Mr. Spalding's second group.

On July 31 Mr. Stoessel offered five pieces from Purcell's Dido and Aeneas, excerpts from Hänsel and Gretel with Alice George, Gertrude Gibson and Pauline Pierce as soloists; the Glazounoff concerto with Mischa Mischakoff, concertmaster of the orchestra, as soloist; two movements from Tschaikowsky's fourth symphony and Dukas' Sorcerer's Apprentice. The previous evening Harry Glickman, violinist, and Miss George were soloists with the orchestra.

R. J. A.

## METROPOLITAN HEAD SAILS

*EDWARD JOHNSON,*
*Metropolitan Opera general manager, sailed on the SS. Normandie from New York on August 3 for his annual summer trip to the Continent, including six weeks in Paris and Milan. He attends the opening of the Stockholm Opera season before returning.*

## GRECIAN DRAMA IN TEUTON VERSION

*KLEIST'S AMPHYTRION*
*as staged at the Salzburg Festival. Left, Raimund Bucher in the title role, with Soldiers and Thebans; right, Heidi Kuhlmann as Alkmene and Ferdinand Marian as Jupiter. (Photo by Atelier Ellinger, Salzburg.)*

### *M. T. N. A. to Hold December Convention in Washington, D. C.*

The Music Teachers National Association holds the annual meeting of its sixty-second year in Washington, D. C., on December 28, 29 and 30 next. The Mayflower Hotel will be the convention headquarters. Addresses by prominent educators and musical performances are to be a feature. The officers of the association include Edwin Hughes, New York, president; George S. Dickinson, Vassar College, vice-president; Donald M. Swarthout, University of Kansas, secretary; Oscar W. Demmler, Pittsburgh, Pa., treasurer, and Karl W. Gehrkens, Oberlin College, editor.

Harold Spivacke, head of the Music Division of the Library of Congress, is the local chairman for the Washington convention. Events of the opening day will include a reception at the White House in the afternoon and an evening concert by the National Symphony Orchestra (Hans Kindler, conductor). The Budapest and the Coolidge Quartets are to give two concerts. A piano forum is to be headed by Rudolph Ganz. A session on The Relation between College and High School Music is under the direction of Prof. George S. Dickinson. Many other educational features are planned.

### *William Grant Still Work Chosen for N. Y. World's Fair*

A symphonic poem with a choral finale by William Grant Still has been selected as the theme music for Democracity, the topical center of the 1939 New York World's Fair, it was announced by Henry Dreyfuss, designer of Democracity and a jury of fair officials. The work, at present untitled, will take six minutes to perform, the same time as it is estimated visitors will need to tour the City of Tomorrow in the perisphere. A complete symphony orchestra and chorus of 1,000 voices are to be used to make the recording for the fair exhibit.

## NEW DRUID PRIESTESS

*ROSE BAMPTON*
*in the title role of Norma, which the Metropolitan Opera dramatic soprano recently sang for the first time at the Cincinnati Summer Opera. She also sang two performances each of Il Trovatore and Aida. (Photo by Reuben Lawson, Cincinnati.)*

### *Metropolitan Opera Association Signs Agreement with AGMA*

The Metropolitan Opera Association, in an agreement reached on July 25, recognizes the American Guild of Musical Artists, an affiliate of the A. F. of L., as "sole collective bargaining agent" for artists engaged in future. The AGMA recognized existing contracts made by the Metropolitan, and the agreement contains provisions regarded as "mutually advantageous."

Edward Johnson, general manager, and Edward Ziegler and Earle R. Lewis, assistant general managers, were the negotiators on behalf of the Metropolitan with Joseph F. Finnegan, counsel. AGMA was represented by Leo Fischer, executive secretary, Henry Jaffe, counsel, and Frank Gilmore, international president of the Associated Actors and Artists of America. Paul D. Cravath, president of the Metropolitan, Lawrence Tibbett, president of AGMA, Richard Bonelli, Lauritz Melchior and Ezio Pinza also attended conferences.

Alfredo Salmaggi, presenting week-end operas at Randall's Island and Jones Beach, N. Y., announced on July 27 that he had signed a contract with AGMA on behalf of the New York Hippodrome Opera Company, Inc. Leo Fischer, executive secretary of AGMA, subsequently left for Chicago and San Francisco for negotiations with groups in those cities.

### *Honor Hadley Memory at Berkshire Festival*

Dedicating his program of August 13 at the Berkshire Festival to the memory of Henry Hadley, Dr. Serge Koussevitzky conducted the American composer's Angelus on that occasion.

## To Hold Wood Jubilee

LONDON.—Lady George Cholmondeley, chairman, and a large committee of musical celebrities, have organized a concert at the Albert Hall on October 5 when Sir Henry Wood will celebrate his fiftieth anniversary as conductor. Rachmaninoff is to be one of the many soloists, the proceeds of the concert to go to endow beds in hospitals for musicians.

H. L.

# Salzburg Festival Begins with Wagner and Mozart Operas

(Continued from page 7)

The hero of the evening was unquestionably Furtwängler, whose conducting and artistry dominated every situation. The quintet in Act III deserves special mention for the clarity and transparency with which it was read. Wagner's orchestra, which serves as a perfect background for his singers, might have been too overwhelming, especially for those singers whose voices have neither the necessary volume or carrying power, but Furtwängler's expert handling of his forces made for fine balance and proportion.

The staging by Erich von Wymetal had much taste, and the scenery by Robert Kantsky, Vienna artist, was a delight in its simplicity, especially that in Act II. The costumes were by Willi Bahner. The Vienna Orchestra, chorus, and ballet deserve no small credit for their fine ensemble and admirable support. Singers, conductor and *régisseur* were recalled time after time by the elated audience.

### Unusual Events

On July 24, the first of the six concerts was held in the Dom, listing a program of old Salzburg masters (1500-1800) Hofmayer, Guetfreund, Muffat, Leopold Mozart, and Mozart's Krönungsmesse, for *soli*, chorus, orchestra, and organ. The Mass, typical of Mozart's style, though revealing no particular grandeur, is nevertheless remarkable, for it was written when the composer was very young. The later Mozart is much in evidence in the Credo and Sanctus, and the Agnus Dei reminded one strongly of the Nozze di Figaro. The concert was under the direction of Josef Messner, who conducted with a thorough understanding of the music. The orchestra and organist gave smooth support, while the chorus showed excellent training and preparation. The audience, though large, did not fill the auditorium, due no doubt to the rainy afternoon.

In the evening, the drama Amphitryon, by Heinrich von Kleist, was given at the Festspielhaus. Originally scheduled for an open-air performance in the Dom Platz, it was held indoors because of continued rain. Kleist, a contemporary of Goethe, labelled his play "a comedy after Molière," but whereas the French dramatist's treatment of the subject is light hearted, pungent, and witty, Kleist's version is serious and he models his characters in heroic fashion.

Heidi Kuhlmann was a beautiful Alkmene and her speaking voice had charming quality. She was, however, inclined to be somewhat melodramatic. Ferdinand Marian as Jupiter, and Raimund Bucher as Amphitryon, were both earnest and convincing. The comedian of the play was Willfried Leyferth as Losias. Erhard Siedl (Mercury) deserves praise for his mirthful acting. The stage direction by Erich Engel brought out striking contrasts, but the uniformity and character of the drama never suffered therefrom. The one stage setting by Stefan Hlawa was classic but sombre in hue. Incidental music by Rudolf Wagner-Régeny, was played by a hidden orchestra under Karl Hudez.

*OPERAS AT SALZBURG. Above, street scene from Die Meistersinger. Left, Der Rosenkavalier, with Marta Rohs (Octavian), Fritz Krenn (Baron Ochs), Walter Grossman (Faninal). Right, Die Meistersinger, Act I, in the foreground Set Svanholm (Walther) and Herr Krenn (Kothner). Below, Don Giovanni, Act I, ball scene, left to right, Karl Ettl (Masetto), Virgilio Lazzari (Leporello), Ezio Pinza (the Don) and Maria Cebotari (Zerlina). (All photos by Atelier Ellinger, Salzburg.)*

### Mozart Enters

On July 25, Mozart's Don Giovanni was given before a large and brilliant audience which included Rudolf Hess, secretary of the National Socialist Party. At the second Mozart Festival in Salzburg in 1877, on the occasion of Don Giovanni's one hundredth jubilee, Hans Richter conducted. This opera has been performed countless times the world over, but one of the finest presentations this reviewer has heard was the present one. Dr. Karl Boehm, of the Dresden Opera, conducted, and his inspired reading of the score left even the most fastidious Mozart devotee happy.

The Don Giovanni of Ezio Pinza, and the Donna Anna of Elisabeth Rethberg are too well known to require any further critical embellishments of their extraordinary characterizations. The audience was vociferous in its applause, and after the Brindisi, Pinza received an ovation.

Virgilio Lazzari's Leporello was excellent, his interpretation of the burly, comic character being so natural that the illusion was complete. Maria Cebotari as Zerlina was a felicitous choice, her charm and personality endearing her to the audience, and her exquisite singing being ideally suited to Mozart's music. Her Batti, batti, and the duet with Pinza, La ci darem la mano, made special hits. Luise Helletsgruber's Donna Elvira disappointed vocally. Anton Dermota did a personable Don Ottavio. Herbert Alsen as the Governor had only brief intervals on the stage, but in the closing scene, when the statue visits Don Giovanni's palace, his entrance was breathtaking, and his bearing and voice left a marked impression. Karl Ettl as Masetto was competent.

The singing of the many familiar arias (in the original Italian text of Lorenzo da Ponte) gave great pleasure, and a special word of praise is due the ensemble pieces, read with smoothness and unusual care in phrasing and nuances. Stage direction by Wolf Voelker and scenery by Robert Kantsky left nothing to be desired. The imagination and fancy displayed were outstanding, as were the beautiful lighting effects.

### Merry Rosenkavalier

On July 26, with continued good weather, came the third operatic offering—Richard Strauss' Der Rosenkavalier under Dr. Karl Boehm, who achieved excellent results, putting much warmth and sparkle into his reading, and maintaining harmonious *rapport* between orchestra and singers. A splendid cast sang and acted the operatic extragaganza admirably.

Hilde Konetzni, the Marschallin, radiated charm and her opulent tones filled every nook of the Festspielhaus. Marta Rohs was dazzling as Octavian, her exceptionally plastic and eloquent conception of the part making her a real type for the role. The choice of Esther Rethy as Sophie could not have been better. Her coloratura has unusual power, and she sang with charm and feeling.

Fritz Krenn, the Baron Ochs, is a rare singing actor. His antics, and the *élan* and abandon of his singing made his interpretation a roguish delight. Walter Grossmann as von Faninal was in his right element as to singing and acting. Helge Roswaenge as an Italian singer was overwhelming for vocal beauty.

Erich von Wymetal furnished the stage direction, effective in individual and mass scenes. The rococo elegance and decorative beauty of the settings came from Alfred Roller, Viennese artist. The magnificent costumes were perfection. High merit distinguished the assistance of the Vienna Philharmonic Orchestra.

# Fourth Carmel Bach Festival Draws San Francisco Devotees

(*Continued from page 7*)

In addition to the Mass and the Magnificat the programs included the four-piano concerto after Vivaldi, the two-violin concerto, the piano concerto in G minor and several concertos of the Brandenburg set; three of the orchestral suites, the Goldberg Variations, a flute sonata, the solo cantata, Jauchzet Gott, and a miscellany of keyboard works and songs. John McDonald Lyon gave two organ recitals. Among the other featured personalities were Doris Ballard and Frances Karon, violinists; Antoinette Detcheva, Homer Simmons, Ralph Linsley, Ruth Cornell Cook and Eleanor Short, pianists; while among the vocalists were Alice Mock, Allan Watson, Viola Morris, Victoria Anderson, Noel Sullivan and Andrew Sessink. Grace Thomas was the flute soloist, and Sascha Jacobinoff and Bernard Callery shared the direction with Usigli.

The important thing about the festival, however, was not so much its personalities as its atmosphere, its spirit, and, above everything, its success as a community venture.

### Chamber Music Cycles

The general outline of the extraordinary festival of chamber music which this district has been enjoying has previously been reported in these columns. It remains to be recorded that the Kolisch Quartet concluded its series of Bartok-Schubert concerts at the University of California under the auspices of the Elizabeth Sprague Coolidge Foundation; that the Roth Quartet is at the moment nearly finished with its work at Stanford under the sponsorship of the Friends of Music at Stanford University; and the Pro Arte nearly done with its tenth consecutive summer at Mills College.

The Pro Arte introduced five modern novelties during July—quartets by Milhaud, Honegger, Piston, Fitelberg and Randall Thompson. In addition it presented the customary Brahms, Schumann, Franck, Debussy, in several instances assisted by Marcel Maas, who also had his own series of Beethoven recitals, presenting all the piano sonatas in eight brilliant programs. The Pro Arte likewise gave a Beethoven Cycle, covering all the quartets in six evenings. Another extremely brilliant and important event at Mills College was the harp recital by Marcel Grandjany.

The Roth Quartet relied upon Bartok, Tansman, Piston, Casella, Martinu and Roussel for its modern savor, plus a piano quintet by Ernst Toch, recently commissioned by Elizabeth Sprague Coolidge, which was scheduled for its world premiere at a date unfortunately past the deadline for this report. One extremely interesting phase of the Roth concerts was the exploitation of well-known works for larger ensembles than the quartet, such as the Mendelssohn octet, Schönberg's Transfigured Night, the Schubert C major quintet, Mozart's G minor string quintet and his clarinet quintet. At the moment a kind of post-season Mozart series by the Roths and assisting artists is announced for Stanford.

The Federal Music Project assisted with some interesting open air concerts at the Sigmund Stern Grove, and presented Antonia Brico as conductor of the Bay Region Symphony Orchestra in the first of a series of orchestral offerings to be extended into the fall.

### *Louise Arnoux Preparing Lectures and Recitals*

Louise Arnoux, singer, lecturer and *diseuse*, is preparing for another season of programs of songs in costume. A native of Burgundy and a graduate of the Conservatory of Lyons, she studied solfège and harmony with Kiemlé and vocal and operatic art with Dauphin and Lubert. Mme. Arnoux, who directs the Young Singers of French Folksongs, presents on her own programs Medieval *chansons*, fifteenth to eighteenth century songs, nineteenth century *chansons*, arias, and international folk songs and airs. In her lecture-recitals she emphasizes the literary and historical as well as the musical content of her selections.

# Mozart Staging Marks London's Summer

## Royal Academy Opera Class Performs —Canterbury Festival Features Orchestra

London.—London now is in the musical doldrums with an occasional refreshing breeze like the performance of Mozart's The Marriage of Figaro, by the Royal Academy of Music opera class. Although no outstanding voices were revealed, excellent accomplishments were forthcoming. Roderick Jones as Almaviva, won chief regard. Others were Joyce Hutchinson (Cherubino), Joan Tribe (Susanna), Dilys Rees (Countess) and Harold Child (Figaro). Warwick Braithwaite, conductor, secured a remarkably crisp performance with the material in hand.

Alfred O'Shea, tenor, is a singer who could be on the top, but he must remember that happy-go-lucky methods may be well enough for informal music, but out of place in a recital where rigid technical control is essential. Mozart's Dies Bildniss, and Herbert Hughes' arrangement of She Is Far from the Land were two songs serving to show the beauty of his voice. Like a master pilot, Ivor Newton at the piano frequently helped the singer to weather the storm.

In her recital at Aeolian Hall, Charlotte von Recsey, young Hungarian pianist, lacked rhythmic sense and depth of expression. Obviously a conscientious student, she failed to carry conviction in works by Bach, Haydn, Chopin, and Liszt.

Gwendolen McGill, cellist, showed a fair measure of proficiency at her recital, although her intonation was not always perfect. Gerard Moore was the accompanist, and Miss McGill was joined in Brahms' C minor trio by Emily Nicholas, violinist, and Jean Buchanan, pianist.

### Canterbury Festival

Outstanding feature of the Canterbury Festival was the series of programs given by the Boyd Neel Orchestra. The first concert, under Sir Adrian Boult, had a splendid reading of sinfonia in B flat, by J. C. Bach. Fauré's Requiem and Vaughan Williams' Towards the Unknown Region were sung by the Canterbury Festival Choir. In addition, the orchestra played a symphonic fragment from Franck's Redemption.

Boyd Neel conducted his orchestra at the second concert, giving a well-balanced program of concerto grosso (No. 9) (Handel), Ricerare (Bach), Two Aquarelles (Delius), oboe concerto (Boughton), divertimento in D (Mozart) and Brandenburg Concerto in G (Bach).

Sir Adrian conducted the third concert, opening the program with Handel's Overture to Alcina, followed by symphony (No. 29) (Mozart), symphony (No. 4) (Boyce), Two Interlinked Melodies (Smyth), Serenade (Warlock) and introduction and allegro (Elgar).

Hugh Liversidge.

### *Gieseking Receives Belgian Decoration*

Brussels.—Walter Gieseking, pianist, a member of the jury for the finals in the Ysaye International Competition, has been made an officer of the Order of Leopold by King Leopold III of Belgium. Because of illness and a death in his family, Gieseking cancelled his summer tour but intends to visit London for recordings. He returns to the United States in January for a three-months' tour during which he appears in recitals and with the New York Philharmonic-Symphony Society. H. T.

### *Lois Bannerman in Maine*

Lois Bannerman, harpist, following her appearance at the Chautauqua, N. Y., Festival, has gone to Camden, Me.


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## Robin Hood Dell Has Revised Schedule

### Ormandy in Surprise Appearance—Ballet and Chorus Presented—Bruna Castagna Heard in Orchestral and Operatic Bills

PHILADELPHIA.—Rain has necessitated many changes in the schedule at Robin Hood Dell. After several nights without a concert, on July 24 Eugene Ormandy arrived unannounced to conduct a symphony concert. The audience, as was inevitable, was small, but it heard one of the finest programs of the season, the outstanding numbers being Dvorak's New World Symphony, Dance of the Apprentices and Entrance of the Mastersingers from Die Meistersinger.

BALLET PRESENTATION

The programs of the following week were practically all rained out. On Monday and Tuesday July 25 and 26, the Philadelphia Ballet Company offered a pleasantly diversified and admirably balanced program. Classical Suite, The Fairy Doll and Barn Dance were the most impressive performances, with the individuals and company doing splendid work. Catherine Littlefield danced several of the title roles in her usual accomplished way and Saul Caston conducted.

CASTAGNA IS SOLOIST

Robin Hood Dell, which has been the scene of more than one musical surprise this season, offered another to its large audience on July 30 when Bruna Castagna was added to the program, which already included Brahm's second symphony, Tschaikowsky's Nut Cracker Suite and the Grieg piano concerto with Henry Harris as soloist. Miss Castagna sang O Mio Fernando from Donizetti's La Favorita with true artistry and two encores, a Neapolitan folk song and Sydney Barlow's Your Song from Paradise with Martin Gabowitz at the piano. After playing the concerto Mr. Harris offered as an encore Scriabin's Etude Patetico and the program ended with Brahm's symphony. Alfred Wallenstein was in charge of the orchestra.

HALL JOHNSON CHOIR HEARD

The Hall Johnson Choir returned to give a program. Mr. Johnson was absent and the direction of the choir was in the hands of his able assistant, Leonard de Paur. The well received program included many familiar Spirituals which the group sang with the vitality and imagination that have traditionally characterized the work of this organization.

CARMEN STAGED

Rain came on Monday night, with the first performance of Carmen taking place on Tuesday, with more than capacity audience. Bruna Castagna, Armand Tokatyan and Mostyn Thomas were the principals, all of whom have figured effectively in previous Dell Carmens. Annunciata Garrotto substituted for Lucy Monroe in the role of Micaela. The performance on the whole was excellent, the ensembles effective, the settings picturesque, with Alexander Smallens directing in his usual capable way.

E. I. S.

## Gilbert and Sullivan Heroes of Operetta

### New Opus Staged by St. Louis Municipal Opera Uses Melodies by "Immortal Pair"—Stoltz Work in Stage Premiere

ST. LOUIS, MO.—The Municipal Opera Company is currently engaged in the pre-Broadway tryout of the new musical play Knights of Song, the Knights being the famous associates in the light opera field, Gilbert and Sullivan. Glendon Allvine, author, has hit upon a real idea in selecting his subject and presented an engrossing autobiography of the quarrelsome collaborators that has not only historical authenticity, but splendid wit, sentiment and romance. Characters of the era such as Oscar Wilde, George Bernard Shaw, James Whistler, Queen Victoria, Crown Prince Wilhelm, *et al*, add zest to the story, and the music excerpted from the inexhaustible library of Sullivan's genius is ingeniously interwoven. Nigel Bruce, appearing as W. S. Gilbert, was superb. Sir Arthur Sullivan was somewhat less convincing as portrayed by William Williams, but Reginald Bach's Richard D'Oyly Carte was excellent.

The recent production of the operetta Virginia was a favorite with the crowds on the Forest Park stage, despite its less cordial Broadway reception. Margaret Carlisle in the leading role scored triumphantly with her sensitive and finished vocal art, in addition to affording a feast for the eye as she appeared in numerous gorgeous costumes. Rosalie and The Lost Waltz completed the month's attractions. The latter, a premiere as a stage production, has an interesting plot and an attractive score by Robert Stoltz. This is a stage version of the film, Two Hearts in Waltz Time.

The Little Symphony Orchestra under Hans Lange's baton closed its regular season with the largest attendance since the series was inaugurated. Mr. Lange has been reengaged for next season, which, it is reported, will be lengthened. Due to the success enjoyed this year, the sponsors are trying an innovation in the form of five popular concerts in Shaw Park, under the leadership of Edward Murphy, the symphony orchestra's first horn player. Two concerts given thus far have exceeded expectations.

O. C.

## Syracuse University Sponsors Concerts

### Orchestral Events Offer Visiting and Local Soloists

SYRACUSE, N. Y.—The College of Fine Arts at Syracuse University opened its summer session series of six weekly concerts by the Syracuse Symphony Orchestra (André Polah, conductor) on July 6. Besides the engaged soloists, Mr. Polah chose outstanding music graduates of the college and two local performers, Irving Lipkin, violinist, and Mary Aldrich Jones, soprano. The college students were Guilford Plumley, Herbert Livingston, Geraldine Arnold, Robert Morgan, Richmond Gale, Elizabeth Mulfinger, pianists; Theodore Adoff, violinist.

The college also presented four of its candidates for the Master of Music degree in individual recitals. They were J. Harold Montague and Irving Bartley, pianists; Alfred Perrot, violinist; and Nicholas Gualillo in a program of original compositions. Mr. Montague is director of music at Virginia State College. Mr. Bartley is instructor in piano at Baker University, Baldwin, Kans.; Mr. Perrot, instructor in violin at the Rochester Music School; and Mr. Gualillo, conductor of the Utica Symphony Orchestra.

The orchestra drew packed houses each Wednesday evening and all the soloists were feted for their fine technical and musical performances. The graduate students appearing in individual recitals were all mature, experienced and thoroughly trained performers. Mr. Gualillo's program was presented by the University String Quartet, Meta Gualillo, soprano, and Herbert Livingston, pianist. The composer's symphonic poem, The Journeys of a Hero, had already been performed by the Syracuse Symphony Orchestra.

On July 16, the college held its annual competition for freshman music scholarships. After hearing many talented students the faculty granted half scholarships to Genevieve Veno, Limerick, Me.; Nettie Jeffcoat, Rosamond Small, and Robert Listman, Syracuse; Doris Vercoe, Kingston, Pa.; Edgar Moore, Baldwin, N. Y.; and a scholarship of $75 to Paul Houck, in addition to the others.

To close the series of eleven concerts, the Summer Session Chorus of ninety voices, under the direction of Jacob Kwalwasser, gave an interesting and exceedingly well sung performance on August 2.

H. L. B.

### DIRECTS OPERA HEARINGS

*QUEENA MARIO,*

*Metropolitan Opera soprano, is "vacationing" by giving her artist-pupils actual experience in scenes from operas at her own theatre on her farm at Bethel, Conn. The Secret of Suzanne is to be sung in English in its entirety on September 2.*

## Cincinnati Receives Bach Library

### Roedter Bequest One of Most Important and Extant—Symphony Orchestra Appoints Acting Manager

CINCINNATI, O.—A priceless library of music, including the only complete collection of Bach music in this country and said to be one of three extant, has been willed by Emma L. Roedter to the Cincinnati Public Library for the use of the Cincinnati Bach Society and other musicians. She was one of the founders of the Cincinnati Symphony Orchestra and for over half a century played an important role in the artistic growth of the city and state.

Edgar Friedlander, treasurer of the Cincinnati Symphony Orchestra board of trustees, has been appointed its acting manager. Other appointments are: Albert Thompson, New York newspaper man and publicity writer, as promotion manager, and J. M. O'Kane, auditor, advanced to assistant manager of the orchestra.

Herbert Tiemeyer, member of the Cincinnati Symphony Orchestra, conducted the Syrian Temple Shrine Orchestral Band in a concert in Crosley Field and will direct his own symphonic band in a series of concerts during August.

Margaret Lockwood, of Hamilton, presented her choir in a program for the Greenville, O., Music Club, with Mrs. D. M. Livingstone of Dayton, as pianist and as accompanist for Miss Lockwood's groups of songs.

Frank C. Biddle, director of Public School Music here, had the honorary degree of Doctor of Pedagogy bestowed upon him by Bertha Baur, president emeritus at the seventy-third summer school commencement of the Cincinnati Conservatory of Music.

M. D.

### *Sibelius Heads Hadley Foundation*

Jean Sibelius has accepted the honorary presidency of the Henry Hadley Foundation, it was announced in New York by Mrs. Grace B. Vanamee, president, who received a cable to this effect from the composer's widow, Mrs. Inez Barbour Hadley, now in Finland.


# MARK LOVE

BASS-BARITONE

## WINS NEW LAURELS

**NORTH SHORE FESTIVAL, "KING DAVID," May 17**

MARK LOVE TRIUMPHS.

Of the soloists, Mark Love, easily carried off first honors, even though his beautiful voice was not lifted in song, but used to declaim the lines given the narrator, a role demanding the greatest dramatic intensity and a speaking voice of power and resonance. Love became the tragedian lyric, trumpeting now and then with thundering force the Biblical phrases, making them always eloquent, often tender, with the note of pathos dominating in quieter moments. —*Herman Devries in Chicago American.*

"Mark Love handled the long and taxing work of the Narrator admirably, and in the spectacular incantation, in which he was not only Saul and Samuel's shade, but also the Witch of Endor, he scored a marked success." —*Claudia Cassidy in Journal of Commerce.*

"Mark Love made the Narrator's part impressive without being rhetorical." — *Robert Pollak in Daily Times.*

"Mark Love was an impressive Narrator." —*Eugene Stinson in Daily News.*

"Mark Love intoned the Narrative eloquently and with dramatic effect."—*Paul Gilbert in Herald and Examiner.*

"Mark Love as the narrator, retained a Biblical seriousness and dignity in his work and in the Witch of Endor characterization he gave his all."—*Edward Barry in Chicago Tribune.*

**GERMAN FESTIVAL, June 22, 23, 24.**

MARK LOVE LAUDED.

As to Mark Love, he has been a pillar of strength and a source of unalloyed joy throughout the festival. His selections on the closing program, the aria "O Isis und Osiris" from Mozart's "The Magic Flute" and Damrosch's "Danny Deever," found him in his best vocal estate and the overwhelming ovation accorded him was a just tribute for his remarkable contributions.—*Herman Devries in Chicago American.*

"Mark Love offered 'The Evening Star' from 'Tannhauser' and 'Strauss' Zueignung' drawing generous applause for the beauty of his voice and the conviction of his style."—*Edward Barry in Chicago Tribune.*

"Mark Love tossed off the Catalogue Aria from Don Giovanni with ease and assurance." —*Cecil Smith in Chicago Tribune.*

"Mark Love literally brought down the house with his dramatic account of Danny Deever."—*Janet Gunn in Herald and Examiner.*

"The soloist was the admirable basso, Mark Love."—*Eugene Stinson in Daily News.*

*Address: Florence Thomas, Secretary, 2738 Pine Grove Ave., Chicago, Ill.*

# Array of Eminent Soloists Contributes to Stadium Lists

## Rosenthal, Heifetz, Josef and Rosina Lhevinne Appear in Concerts

The postponed Stadium premiere of Canto di Palude, by Renato Rossellini, occurred on July 20 when Massime Freccia incorporated it on a list which also included Strauss' Till Eulenspiegel, the Dvorak New World Symphony and Verdi's Sicilian Vespers overture. The novelty proved to be atmospheric music, suavely scored and reminiscent of the young Italian composer's masters, Alfano and Respighi. Effective and agreeable use is made of the woodwind choir with the strings devoting themselves largely to decorative effects. Mr. Freccia read it sympathetically with particular emphasis on its lyric episodes. His reading of the symphony likewise evoked enthusiasm while the little-heard but hackneyed Verdi was brilliantly set forth. The Strauss contribution showed Latinate influences under the Freccia baton.

### Rosenthal Acclaimed

Moriz Rosenthal shone with high effulgence as the soloist in the Hungarian Fantasy by Liszt and the Vienna Carnival by Strauss-Rosenthal, on July 21, and his reception was altogether tumultuous and ovational. So much so, in fact, that the veteran virtuoso had to add three encores, his own Papillons and two numbers by Chopin.

Nothing short of amazing is Rosenthal's continued complete mastery of the keyboard, technically and tonally. One thinks himself to be hearing an artist in the prime of life and not one just past his seventy-sixth year. As for Rosenthal's interpretations, they are not only instinct with feeling but also what the Germans call *Durchdacht* (thought-through). Dash, brilliancy and exciting climaxes of sound and temperament illumined the pieces on the regular program, and of course the Chopin selections had the fragrance and poetry which are typical of the Rosenthal delivery when he plays the Pole's music.

Massimo Freccia emphasized once more his fine command and intelligence in readings, and the handling of his orchestra. His numbers were Beethoven's first symphony, Die Meistersinger prelude and Respighi's Fountains of Rome. During the last-named, even the heavens responded and sent down an appropriate light shower of rain.

### Hoogstraten Returns

Willem van Hoogstraten returned for his seventeenth annual engagement at the Stadium on July 24. Mischa Elman was to have made his second solo appearance on this evening, but because of threatening weather early in the day, it was deferred. The Dutch conductor was heard in an orthodox list including Beethoven's Egmont Overture, Brahms' fourth symphony, Smetana's Bartered Bride Overture, Invitation to the Dance by Weber-Weingartner, Debussy's Afternoon of a Faun and Rimsky-Korsakoff's Spanish Caprice. His readings of the Beethoven and Brahms works, in particular, inclined to the excessively virile, an exception being the second movement of the symphony, which had lyrical charm. Mr. van Hoogstraten had a cordial reception on his entrance and warm applause throughout the program.

### Heifetz Draws Throng

Before an audience estimated at 19,000, equaling if not surpassing the season's record, Jascha Heifetz gave a brilliant reading of the Brahms violin concerto at the Stadium Concert of July 28. The Heifetz technic never had a better demonstration either indoors or out of doors and his tone was luscious and full. Revelling as expected in the *bravura* episodes, the violinist made eloquent the lyrical passages and his entire reading was one of unsurpassed musicianship.

Willem van Hoogstraten and the orchestra gave him splendid and meritorious support, also offering a rousing reading of Brahms' Academic Festival Overture. Following the Heifetz contribution, to which the familiar Bach Air for the G string was added as an encore, came the overture to Weber's Oberon and Ravel's Tombeau de Couperin suite, both read somewhat stolidly. Liszt's Les Preludes concluded the program.

### American Program

In cooperation with Local 802, American Federation of Musicians, the Stadium Concert of July 31 was given over primarily to works by native composers. The conductors were Willem van Hoogstraten, Eugene Plotnikoff, Morton Gould, Lamar Stringfield and Arthur H. Gutman. Joan Field, violinist, and Milton Kaye, pianist, were the soloists.

Mr. Plotnikoff conducted Hadley's In Bohemia overture, somewhat flamboyantly, to open the program and two movements from Randall Thompson's second symphony as a finale. Mr. Gutman led his own first symphony which, he said in a program note, is not "so-called American music" but rather "music by an American composer." Despite his desire, the Spiritual idiom is present as well as reminiscences of many better known symphony composers of yesteryear. In three movements, the work embraces sonata form but might well be shortened to suite size. The orchestra gave the composer its best efforts.

Miss Field played with technical effectiveness the Saint-Saëns violin concerto with Mr. van Hoogstraten effecting a reduced orchestral tone. Following the intermission, Mr. Gould gave a vigorous and attractive reading of his own American Symphonette (No. 2), by far the most effective of the "new" numbers. It is swing music in ancient garb.

Milton Kaye, with Mr. Stringfield providing musicianly support, played Powell's Negro Rhapsody with sensitive appreciation, easily solving the technical mazes provided by the composer. Mr. Kaye gave a finely proportioned reading of both the lyric and rhapsodic episodes of this reiterative work.

### The Lhevinnes Applauded

Josef and Rosina Lhevinne were the shining Stadium attractions, the pair first appearing as duo pianists, and later the head of the house being soloist in the E flat concerto by Liszt at the August 2 concert. About 6,500 listeners constituted a highly enthusiastic audience, which applauded and cheered the performances of the eminent couple.

The ensemble art of the Lhevinnes is no new experience in New York, and their large following had the privilege again to hear polished and stylistic pianism, of delightful fluency and rare beauty of tone. The artists interpreted the Mozart concerto for two pianos (with Godowsky's masterful cadenzas) and revealed exquisite musicianship and keyboard command. In response to the ensuing ovation, they added the arranged *gavotte* from the trumpet septet by Saint-Saëns, and Infante's Ritmo.

Josef Lhevinne presented novel facets in the Liszt concerto, dispensing with some of its customary dramatics and replacing them with poetry typically romantic. To appease the resounding demand for "more," the popular pianist played also Liszt's Campanella and other encores.

Van Hoogstraten accompanied both concertos with ardor but not always exact entrances. He gave too, commendable versions of two overtures, Gluck's Iphigenie In Aulis and Merry Wives of Windsor, the *scherzo* from Mendelssohn's Reformation Symphony and Haydn's Clock Symphony.

### Brahms Waltzes Featuerd

The novelty for the August 3 concert was the initial hearing of Dr. Felix Guenther's setting of twelve waltzes by Brahms. Author and arranger, Dr. Guenther selected the dozen from various waltz works including opus 39, the Liebeslieder and the Neue Liebeslieder, including the familiar A flat number. The orchestration to some extent enhances the original albeit the Brahms style is not always present and the arranger fluctuates between the Viennese idiom and Brahms' more serious speech. Dr. Guenther apparently delights in the strings for harp, and concertmaster and solo cellist had many opportunities for individual display.

A stolid, rigid and unlyrical reading by Mr. Van Hoogstraten of Schubert's C major symphony opened the program. Following the Brahms-Guenther work came Kodaly's Hary Janos suite and three excerpts from Berlioz' Damnation of Faust.

## JOINS MICHIGAN FACULTY

*FRANCIS ARANYI,*
*Hungarian violinist, appointed to the music department of Michigan State College, East Lansing, Mich., is to conduct violin and sonata classes, replacing Michael Press, recently retired. He also plans several concerts on tour next season. (Photo by Ben Pinchot.)*

### *San Diego Ford Bowl Concerts Introduce Noted Figures*

San Diego, Calif.—A series of Midsummer Night Symphonies, given in Ford Bowl, Balboa Park, under the combined sponsorship of the San Diego Symphony Orchestra Association (Mrs. Marshall O. Terry, president) and the Federal Music Project (Charles H. Marsh, district supervisor) offers San Diegans an opportunity to enjoy a diversity of conductors, soloists and musical material. Conductors Constantin Bakaleinikoff, Arnold Schönberg, Erich Korngold have appeared to date, with Gastone Usiegli, Julius Leib and William Grant Still to come. The list of soloists includes Edith Knox, Verna Arvey and Lyell Barbour, pianists; Helen Donofrio and Mario Chamlee, vocalists. The series began July 8 and was to close August 9. It has introduced some interesting musical novelties as well as the usual orchestral repertoire, and has attracted good audiences in spite of a cool summer. H. B.


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## Boston Esplanade Events Packed

### Tenth Season of Concerts on Riverside Win New Laurels for Arthur Fiedler and Soloists

BOSTON.—Music changes its skin during the summer, here as elsewhere, the principal transformation being the tendency to go outdoors. Ever since Arthur Fiedler began his Esplanade Concerts on the Charles River Embankment nine years ago they have been Boston's principal musical fare for the hot-weather season. Aside from Mr. Fiedler's own particular flair for popular concerts, his venture has had the implied prestige of association with the Boston Symphony Orchestra, fifty-odd members of which have played under Mr. Fiedler's baton through these nine seasons.

With the tenth season the concerts formally undertook an aspect that might easily have been predicted from the beginning: they were officially sponsored by the Boston Symphony Orchestra. Otherwise the concerts remained during the present season, from July 7 to 31, more or less as in the past. That is to say, the same conductor, the same musicians and the same admission fee—nothing. One detail varied: the concerts were slightly abridged from the customary four weeks because of the beginning of full orchestral rehearsals on August 1 for the Berkshire Symphonic Festival at Tanglewood.

And so, nightly except Saturday, Mr. Fiedler and his musicians proferred a diet of substantial symphonic fare, with judicious admixture of lighter or gayer stuff. Partly to celebrate the arrival of the tenth season and partly to make occasion of a convenient anniversary, the programs this summer leaned heavily on the music of Richard Wagner. Mr. Fiedler had, this year as in the past, an audience that was extraordinarily avid and that not infrequently ran to the 20,000 mark. The weather man, who has been almost miraculously kind to Mr. Fiedler in the past, played him somewhat false this season. Boston, like other places over a wide area, was deluged with an almost record-breaking rainfall for July. In spite of the unpropitious circumstances, however, only four entire programs were cancelled. Others were played, in whole or in part, through intermittent or persistent drizzle for the benefit of a remarkably faithful public.

NEW ACOUSTICAL SHELL PLANNED

For finale to a notable season came the announcement of the replacement, for next season, of the present acoustical shell with a much larger and more durable structure, which will be able to seat as many as 150 musicians. No announcement was made as to any change in form for the concerts of next year, but it is a good guess that such a change will accompany the change in the concert's headquarters.

There have been other outdoor concerts in and around Boston, of a more or less pretentious nature. For the most part they have been given by various units of the Federal Music Project here. Nor has the project quite abandoned its indoor concert-giving activities during the summer. As previously, it is contributing half a dozen serious concerts to the Harvard Summer School, the programs at Sanders Theater and Paine Hall ranging from choral through orchestral to chamber music. The most imposing concert was that devoted to Gounod's Mors et vita under the direction of A. Buckingham Simson at Sanders Theater on July 31. Other well-liked programs have been given by the Commonwealth State Symphony Orchestra, led by Alexander Thiede.

Of the summer music schools, the most active—in the matter of concert-giving—has been the Longy School in Cambridge, where open house musicales have been given weekly in addition to several special recital programs.

M. S.

## Milwaukee Begins Its Civic Series

### Kathryn Meisle and John Carter Heard with Wisconsin Symphony Orchestra—Herbert Opera Staged

MILWAUKEE, WIS.—The civic music and opera program was opened here with success by the Wisconsin Symphony Orchestra conducted by Dr. Sigfrid Prager and with Kathryn Meisle, contralto, and John Carter, tenor, as soloists.

The audience numbered more than 35,000, although the place of performance had to be shifted to Humboldt Park. Due to torrential rains here for a month, it was impossible to lay the concrete for the seats at the new Washington Park temple of music, which this concert was to dedicate.

Miss Meisle won an ovation for the beauty and power of her singing in numbers by Saint-Saëns, and Mr. Carter with his long radio experience, put over to perfection his songs, disclosing an exceedingly agreeable, well-placed voice. Both were long applauded by the immense audience. The orchestra's program held the attention throughout. Chicago's Columbia radio station, WBBM and WTMJ, an NBC Milwaukee station, broadcast parts of the program, including a talk by program director Donald Griffin. He thanked local music lovers for supporting the venture of the County Park Commission in undertaking to bring the best in music entertainment.

Succeeding productions by the International Opera Company in light operas and the Wisconsin Grand Opera group in Il Trovatore will feature Richard Bonelli, baritone. Recitals bring Jessica Dragonette and Lotte Lehmann. J. Mc.

TO AID GLEE CLUB

*GERTRUDE HOPKINS, harpist, makes her third appearance as soloist with the Orpheus Glee Club (Alberto Bimboni, conductor), of Flushing, L. I., at their December 17 concert. She is under the management this season of B. Mary Pingle. (Photo by Beidler-Viken.)*


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NEW YORK AUGUST 15, 1938 No. 2969

Already plans are stirring for a season of major proportions in the autumn. Musical folk should remember that the wise artist and teacher does not wait till the deluge, but builds his ark of publicity while the downpour is still distant.

—o—

With the signing of agreements between the Metropolitan and the A. G. M. A., the opera companies of the country, from the greatest on down, are lining up in support of a standard contract for singers and instrumentalists. A few years ago this might have seemed like Utopia, but negotiations have been progressing mightily in the last year since the guild, with officers including Lawrence Tibbett, Richard Bonelli and others, has enlisted the support of most of the eminent artists in this country. Better relations between the managements and singers, dancers and orchestral players are certain to result.

—o—

Foreign cables report that a Richard Wagner Research Institute is to be created at Bayreuth, by order of Adolf Hitler, in honor of the composer's one hundred and twenty-fifth birth anniversary. The director will be Otto Strobel, archivist of the Bayreuth City Library. The institute will, according to dispatches, "delve into all matters relative to his life and work." Things have changed since the Wagner "legend" was carefully shrouded in Walhalla mist.

—o—

## A Bas Encores!

Musical purists, if indeed such rare birds can be found in the opera house, have been protesting in England against the fact that encores were permitted in Italian works this spring at Covent Garden Opera.

Two newspapers, the Daily Telegraph and the Morning Post of London, carried on more or less heated discussions about the propriety of allowing an eminent tenor to repeat an aria. Letters were written, in the polite but earnest way that Englishmen indulge on such occasions.

As quoted by the Musical Times, one of these, by the critic, Montagu-Nathan, concluded with the crushing retort: "Apparently the advocates of encores in Tosca are under the impression that E lucevan le stelle means 'Give the blinking stars a chance!'"

The Musical Times continues: "Observator in The Observer, on the same subject, said that the propriety of encores 'seems to depend on whether the hearer is more interested in the music or the story, two things which are always getting in one another's way.' But that sort of hearer is more interested in the singer, who often gets in the way of both music and story. Observator asks, 'What would Covent Garden have said if, as happened at the New York Opera in the '80's, the prima donna returned in the middle of Faust to sing Nearer, My God, to Thee?'"

This interesting circumstance may really have happened, but the nearest thing to sacrilege of the order that our modest memories can recall is the custom often observed of singing The Last Rose of Summer in English after one stanza in Italian during the second act of Marta. However, prima donnas have long exercised the prerogative of inserting some curious coloratura ditties of the present or a recent day in the Lesson Scene of The Barber.

Misguided overseas readers ought to be informed that the Metropolitan Opera program nowadays always bears the legend, "No encores."

—o—

## Recovered Songs of Haiti

Light is shed upon the native music of a little known country, one of the smaller dependencies of the United States, in a report published by Prof. Allen Lomax, who describes his journey to Haiti to collect folk music, in the bulletin of the Library of Congress, Music Division:

"On December 10, 1936, I was sent to Haiti to make a field-recording study of Haitian folk music. I returned to Washington the latter part of April with 58 ten-inch and 236 twelve-inch aluminum discs on which Elizabeth Lomax and I had recorded some 1,500 Haitian songs and drum rhythms. These records, along with 350 feet of motion picture film of Haitian dances and with the notes pertaining to the songs and dances, have become part of the Archive of American Folk Song.

"For the Haitian peasant, singing and dancing are integral parts of everyday existence. He calls his voodoo gods, wheedles favors from them and dismisses them with ceremonial drumming, dancing and singing. To find a group of men in the field with their hoes is to discover a gay festival of music and, when a Haitian tells a folk tale, the crux of the plot is likely to be a little song learned from his grandfather.

"As one might expect in a country where communication has been and is so difficult, each little cluster of houses produces and preserves its own folk songs. And along with the new songs that grow up with tropic luxuriance in every hamlet and for every occasion worthy of a dance the Haitian sings many airs that he maintains were brought over from Africa by his ancestors. The 1,500-odd tunes, therefore, that we recorded in four localities (Plaisance, Pont Beudet, Port-au-Prince and Leogane) will serve to give an inkling of the rich realism of Haitian folk music. The important types of songs represented in the collection are Voodoo, Rada, Petro, Zandor, Congo, Rara, Mardi Gras, Romance, Combite and Conte.

"For their kind efforts in our behalf and for the interest they took in the success of the Library's Haitian collection, I am especially indebted to Dr. Rulx León, Dr. S. H. Raiser, Miss Zora Hurston and His Excellency Estenio Vincent. But it is to Revolie Polinice, who cooked, carried, fought and talked for us during the whole four months that I shall be eternally grateful."

The work that is being done in a quiet way, by this department of our national library, to gather and record folk songs of America, is resulting in a musical archive of the greatest value.

Future generations may benefit enormously by these preservations of a folk art that tends to pass away rapidly when the standardizing effect of modern civilization begins to level racial barriers.

## Creating New Audiences

The San Francisco Federal Music Project has outlined an autumn series of eight orchestral programs with soloists and guest conductors, the avowed object of which is "to create a new clientele for symphony concerts." In a general way, this has been done before in other cities, with programs for young people, popular concerts, explanations of the orchestral instruments and comments on a type of rather less complicated works performed.

But the Golden Gate community has planned its series in a specially enticing form. It aims to attract 10,000 listeners to each of its eight events, by charging a modest admission fee. The schedule includes some eminent solo artists to provide a greater lure. And the programs will be of music that is calculated to lead the way for beginning listeners into the more abstruse melodic fare.

Alfred Metzger, writing in The Argonaut, says that "the programs will be compiled to please people not as yet familiar with classical musical literature," and he goes on to recommend for these tyros a type of music saturated with tunes.

"No matter how much certain people may theorize on how inmates of prisons and other institutions have been known to demand the more serious form of music, the only form the average man or woman likes is music that is pleasing to the ear, and the only kind of music that is pleasing to the ear is music with melody. . . . Popular or light music is by no means cheap music. There is plenty of classical music which is not too heavy for popular consumption. The greatest masters of composition are also those who create pleasing melodies. We maintain that melodious music is the most popular music, while that without melody and with a maximum amount of noise is the least popular music. It is just as simple as this. And we trust the Music Project will try the idea and see whether it is correct.'"

That is undoubtedly true, but troubles usually begin when program committees set about translating the theory into practice. Someone who would compile a sure-fire graded series of orchestral concerts planned so as never to bore or mystify the amateur symphonic patron, and at the same time to lead him to higher forms of appreciation, would confer a great boon on conductors. It is so important an objective that a commission might well be awarded to work out such a project.

—o—

## Musical Eye Strain

A valuable study is being conducted by the National Bureau for Blind Artists, Inc., "into the causes and possible prevention of the high incidence of eye defect among musicians."

A brief preliminary study suggested the possibility that "lighting conditions and the present quality of the printed and manuscript music used by musicians in places where they rehearse and perform might very easily be the cause or the aggravation of eye defects."

Dr. LeGrand Hardy, noted ophthamologist, and a committee of experts in illumination and the prevention of blindness are now endeavoring to secure data on the subject, by means of a questionnaire submitted to musicians. This exhaustively inquires into the conditions under which they work and the history of their eye disturbances, if any.

Such vital factors as the type of lighting used in rehearsal rooms, on concert stages and in orchestra pits; the position of music stands; the legibility of printed or manuscript music, kind of paper (glazed or dull finish) used; and the visibility of the conductor and his movements are among the matters that should be regulated, if the eyes of performers are not to suffer constant strain.

The assistance of musicians is desired by the bureau which will furnish copies of the questionnaire to those who write to its executive offices at 14 West Forty-fifth Street, New York. This is a matter well worth a little gratuitous effort, in order to improve working conditions in an exacting profession.

# VARIATIONS

## By Leonard Liebling

Winifred Wagner, now in high command of the Bayreuth Festival, never has publicized herself personally, and the outside world knows little about her except that she is the widow of Siegfried and consecrated to carrying on the Wagner traditions she inherited from her husband and his famous mother.

Recently I ran across the first Winifred interview I've seen, a modest but informative utterance from the woman who has been managing the Bayreuth performances for eight years (Siegfried died in 1930) through a period of the greatest financial and political difficulties.

"As my maiden name Williams indicates," said the mistress of the Festivals, "I am English. I was born in 1897 at Hastings. My father, bridge-builder, civil engineer and something of a writer passed away when I was just two. A year later I lost my mother, who before her marriage had been an actress. At the age of four, I was sent to live with relatives in Gotha, but my home-sickness was so great that I could not remain in Germany and I returned to England, where I stayed until 1907 when I was ten. Then, back to Germany, to live in the home of Professor Karl Klindworth, whose wife was also a relative of mine.

"Klindworth, pianist, composer and teacher, had been a pupil of Franz Liszt, and was a close friend of the Wagner family at Haus Wahnfried in Bayreuth, where he, an enthusiastic disciple of the Master, performed many musical services for him. When I came to the Klindworth home he was well over seventy and had a villa in the orchard colony at Oranienburg, a suburb of Berlin.

"First of all it was necessary that I should learn German thoroughly, and for that purpose Klindworth sent me to Hannover, his native city, to relatives of his. My later school days were passed in Berlin, after which I went to young ladies' boarding schools in Helmstedt and Eberswalde, finally completing my youthful education with a course in housekeeping at a Berlin female seminary. Meanwhile the Klindworths had adopted me as their daughter. Gradually I got to be familiar with the works of Wagner. Klindworth was at work on a simplified version of his piano scores of the Wagner operas, but he had time to give me further instruction on the piano and in the theory of music. He was a thorough teacher, though a strict one.

"In contrast to my four children, who visited the Bayreuth Festivals at a very early age, I was not permitted by Klindworth to hear any performances of opera until I was seventeen years old, as he considered that I was not sufficiently mature to gain the right kind of impression of opera while I was so young. In 1914, therefore, I saw Bayreuth for the first time, and filled with awe, I entered Haus Wahnfried and was introduced to Cosima Wagner. It was Siegfried Wagner who dispelled my feelings of shyness by his friendly and cordial manner on this otherwise rather formal occasion. Flying Dutchman, Parsifal and the Ring were being rehearsed at the time, and I was allowed to attend the rehearsals, which had to be interrupted on account of the outbreak of the war. Every day that I spent at Haus Wahnfried was destined to change the whole course of my life, for in June, 1915, I became engaged to Siegfried Wagner, and we were married in September of the same year.

"From that time on, my tasks were many and varied, for I at once began to work actively in all that was going on at Haus Wahnfried and at the Festival Theater on the hill. It was not long before I became my husband's chief helper. I took over his entire correspondence, as he had to save his eyes for the difficult work of writing his own opera scores and orchestrations. I read aloud to him, and took part in all business conferences and negotiations which he had to make, so that I was intimately familiar with all his business affairs. The war and the inflation period which followed compelled a shutting down of the Bayreuth Opera for ten years, and when at last we opened again we were faced with the difficult problem of reorganization and recovery. Inevitably I grew to be a part of the 'Bayreuth tradition,' and when Siegfried died, I was in a position to carry on with the plans of Richard Wagner as he had conceived them for the Festspielhaus, and as they had been perpetuated by his wife and son."

"What is your attitude," asked the interviewer, "on the subject of whether the Wagner works should be retained in all their original form and style, or whether they are capable of undergoing modernizing alterations?"

"I would say," Winifred made reply, "that the outward form of an operatic work must conform to the spirit of the age in which it was written and first lives, or else it will cease to be understood. I consider it my task and mission in life to uphold the fundamental Bayreuth theories and to pass them on to future generations in their original character. The enthusiasm with which all of us work at Bayreuth is the best assurance that its traditions will not become lifeless or even benumbed. It goes without saying that the texts and the music written by Richard Wagner must not be, and never will be, in any way altered."

* * *

Olin Downes, writing in the New York Times (August 7) relates that when he interviewed Sibelius a few years ago at his Finnish rural retreat, Järvenpää, near Helsingfors, the composer expressed the belief that one is able to create as good music in a city as in the country; and that, "for instance, the musician living in New York might accomplish a greater task than the one who looked from afar upon the turmoil of the world."

Downes comments: "This was perhaps a subtle courtesy to Sibelius' guest. It was also a refreshing change from the expressions of a certain type of musician who tells you how he despises the materialistic world—by inference or direct designation America—and all its works, and cares only for his art and his ivory tower; the while he hurries over here at the slightest indication of financial inducement, to corner every dollar and nickel that the traffic will bear, and, through the press, flatter our public."

Downes' courageously plain words are even outdone by his colleague Edward Cushing, New York critic, who attended the recent Munich premiere of Friedenstag, latest opera by Richard Strauss. In the Herald-Tribune of August 7, Cushing starts his devastating review with this forthright sentence: "Strauss' Friedenstag may be tersely and somewhat brutally described as a bore." Cushing hoped that the work "might signalize a renascence of the genius of Salome and Rosenkavalier," but "throughout the score there is nothing more to admire than Strauss' familiar mastery of his material. It is a long time since this material itself has exhibited any saliency, and in Friedenstag the line of the music has even less definition, less character, than in Die Aegyptische Helena and Arabella. It is the work too clearly of a drained and tired man, who works on because he lives on and must do something to fill the time."

* * *

From a New York Times interview (August 7) with Massimo Freccia, young Italian conductor who has been appearing at the Lewisohn Stadium:

"I shall try to spread the music of Sibelius in Italy," said Mr. Freccia.

"You like Sibelius, then?" he was asked.

"Yes, yes, I like Sibelius," he nodded gravely; and then, in frank after-thought, "but not *terribly!* However, I do think that his music should be known everywhere."

New York taxi drivers are helping to hasten the musical millenium in America. Departing auditors at a recent Stadium concert were greeted as they crossed the line of empty taxis on 136th Street, by the announcement coming from a cab radio: "Mr. Wallenstein will now play," etc.

* * *

Brother Irving Schwerké is hidden away on his Summer vacation in Wisconsin, so I cannot reach him with anything more punitive than a severe reprimand for the attached letter:

Dear Variations:

Going through some old papers, I unearthed the following which once upon a time—isn't it strange?—made people laugh. I am not bothering to give you the source of these "classics," but I do not suppose that it makes much difference:

Amateur Prima Donna: I had an awful time while I was singing that cadenza. I suddenly got hoarse, and I cleared my throat hard. But that only made me hoarser than ever.

Long Suffering Friend: Ah, I see. You swapped hoarses in the middle of the scream.

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"I sold that opera singer an overcoat and all he did was to sing high C."

"What did he mean by that?"

"I had offered to take his note for it."

---

"Please ma'am," said the little girl from next door, "Mother wants to know if you will lend her your new mechanical tune player this afternoon."

"What an extraordinary idea! Is she going to give a dance?"

"No, ma'am. We're tired of dancing to it. She wants to keep it quiet for a couple of hours so that the baby can sleep."

---

"How do you sell your music?"

"We sell piano music by the pound and organ music by the choir."

---

"Your daughter's very fond of music, isn't she?"

"Yes, indeed. It's no trouble for her to practice when I need someone to help me with the dishes."

* * *

This department receives many letters with unusual questions, and one of them came last week from a woman who asks: "Could you tell me whether the first symphonies exist, of Beethoven, Tschaikowsky and Brahms?"

* * *

Another correspondent writes: "Considering how many great ideas have been appropriated from master composers by American scribblers of popular music, why should such hullabaloo be raised because Mexico expropriated some inconsequential oil lands from Americans?"

* * *

If Czechoslovakia falls to the Nazis, one may expect to hear from them that Dvorak's New World Symphony with its Negro themes, is non-Aryan, and that Smetana's The Bartered Bride is Jewish commercialism.

* * *

Two of the pleasantest summer memories of the Stadium concerts are Rosenthal's poetical interpretation of a Chopin Chant Polonais, and Lhevinne's glittering performance of Liszt's Campanella.

* * *

Richard Tauber, the opera tenor who writes musical comedies, now has a rival in Florence Wickham, former contralto of the Metropolitan. A light opera from her pen, Rosalind (adapted from Shakespeare's As You Like It) had a trial premiere not long ago in Carmel, N. Y., and won warm praise from the critics who heard it. Florence wrote most of the libretto too.

* * *

C. E. F. reports: "A true happening was when a songwriter brought to a Hollywood studio his composition called The Dawn of Love. 'That's a rotten title,' remarked the head magnate; 'what kind of a word is Dawn?' 'Well, it occurs in the first line of The Star-Spangled Banner,' answered the trembling musicmaker. 'Yes, and that isn't selling either,' roared the h. m."

* * *

And theme song for wrong-way Corrigan's future flights: "California, Here I Think I Come."

# FOREIGN NEWS IN BRIEF

*Vaughan Williams Honored*

LONDON.—Dr. Vaughan Williams recently was the first recipient of the newly founded Shakespeare Prize bestowed by the University of Hamburg on Englishmen distinguished in art, literature or music. P. R.

*Honegger Premiere*

BASLE.—The Kammerorchester and the Kammerchor, directed by Paul Sacher, gave the premiere of Jeanne d'Arc au Bûcher, by Paul Claudel, music by Arthur Honegger. The work won considerable success, and it is reported that Honegger, moved by the grandeur of his subject, has herein discovered his real nature. Ida Rubinstein was Jeanne, M. Perier was Saint Dominique. The soloists were Berthe de Vigier, Ginevra Vivante, Lina Falk, Ernest Bauer, and Paul Sandoz. I. S.

*Daring Conductor*

PARIS.—Charles Munch has been chosen new conductor of the Conservatoire Orchestra, the post made vacant by the resignation of Philippe Gaubert. While respecting the traditions of the venerable organization, Munch plans to introduce a new work at each Sunday concert.

*Peaceful Project*

ULM, GERMANY.—The Ulm Theatre is to be reconstructed and brought up to date, the project to cost some five million marks.

*Operatic Departure*

GLYNDEBOURNE.—Departing from the usual Mozart repertoire, the Glyndebourne Opera, directed by John Christie, gave the first English presentation of Verdi's Macbeth. Principal roles were sung by Vera Schwarz (Lady Macbeth), Alessandro Valentino (Macbeth), David Franklin (Banquo) and David Lloyd (Macduff). Fritz Busch conducted.

*Festival at Düsseldorf*

DÜSSELDORF.—The recent Reichsmusiktage were prolific in the revelation of the tendencies of modern German music. Some of the works presented won success, and it was only natural that some should not. Outstanding presentations were symphonic rhapsody by Paul Juon; Ostmark Overture by Otto Besch; rhapsody for organ and orchestra by Johannes Rietz, and Romantic Concerto for viola and orchestra by Hans Sobanski. The numbers were performed by the Düsseldorf State Orchestra under Hugo Balzer, with soloists Walter Drwenski (organ) and Emil Seiler (viola). Another outstanding work was the premiere (Düsseldorf Opera) of Simplicius Simplicissimus, a six-scene *heiter-besinnlich Spiel*, for *soli*, speaker, chorus, and orchestra, words and music by Ludwig Maurick. Performances of many other German composers, too numerous to list here, completed the festival. P. R.

*Tristan Centenary*

PARIS.—The one hundredth performance of Tristan and Isolde at the Opéra was a brilliant event, under the direction of Furtwängler, with Joachim Sattler (Tristan), Janssen (Kurvenal), Alsen (King Mark), Margarete Klose (Brangäne) and Germaine Lubin (Isolde). M. G.

*Belgian Order*

PARIS.—Marcel Ciampi, pianist, recently received the decoration the Belgian Order of Leopold. M. G.

*Rheims' New Organ*

RHEIMS.—On the occasion of the grandiose re-dedication of the restored Cathedral of Rheims, a new organ, a gift of Comtesse Werle, was dedicated.

*Medieval Restoration*

PARIS.—La Cantoria, under Jules Meunier, continues its Sunday morning séances at La Sainte Chappelle, featuring Jean de Okeghem's L'Homme Armé Mass, written for and performed in that church during the fifteenth century. M. G.

*Conservatory Prizewinners*

PARIS.—Prize winners at the Paris Conservatory this year were: Henri Dutilleux (First Rome Grand Prize), André Lavagne (Second Rome Grand Prize), M. Faudet and Mlle. Segala (voice), M. Spiers and Mlle. Moscovitz (piano), M. Schwalbe and Mlle. Mihailesco (violin) and M. Recasens (cello.) M. G.

*Latest Russian Music*

MOSCOW.—New tonal works produced during the past season in Russia are: (operas) Oles Chisko's The Armored Cruiser Potemkin, Ivan I. Dzerzhinsky's The Soil Upturned, Khodza Einatov's Revolt, Dmitri Kabalevsky's The Master of Klamsi, Tikhon Khrennikov's Fury, Georgi Kreitner's The Death of Pushkin, Yuri Shaporin's The Decembrists, L. Shreiker's Women of the East, Lev Stepanov's Border Guards; (ballets) Oransky's Monsieur de Pourceaugnac and Serge Vassilenko's Gypsies; as well as Dmitri Shostakovitch's fifth symphony, B. Arapov's Tadzhik Suite (orchestra), Evgeni Golubev's Return of the Sun (oratorio), Kachurov's Life Is Calling (symphony), Aram Khachaturian's piano concerto, Serge Prokofieff's Sons of Today (suite for orchestra and chorus), Buglai-Vasilyev's Lenin-Stalin (choral suite), and Nikolai Miaskowsky's eighteenth symphony. N. R.

(Cartoon by Bo Brown.)
"I've got to get a new 'G' string!"

*Alton Jones in Recital at Juilliard Summer School*

Scintillant pianism marked the recital on July 19 of Alton Jones, in another of the summer series of concerts. Mr. Jones gave interpretations that ranged from digital dexterous displays to moments of lyric beauty and set forth his list with keen appreciation of stylistic requirements. The Bach-Liszt A minor prelude, his opening number, was followed by three Brahms numbers and three Debussy items. With Winslow Cheney at the organ, Mr. Jones concluded his formal list with Grieg's A minor concerto (op. 16), as arranged for organ and piano by Mr. Cheney, and performed with brilliancy by the two musicians. W. M.

*George Perkins Raymond on European Tour*

George Perkins Raymond, American tenor, and his wife sailed on the SS. Pilsudski for Copenhagen. After a vacation in Sweden Mr. Raymond appears on September 30 at Amsterdam, then in Brussels, Copenhagen, Oslo, Stockholm, Berlin, Prague, Munich, Vienna, Budapest and London. He recently completed a tour of the United States which took him to the Pacific Coast. Another American tour begins immediately after the London concert.

*Kipnis to Tour Europe and United States*

Following completion of his Australian tour, Alexander Kipnis, bass, offers eight concerts in New Zealand and then leaves for Europe *via* the United States. Sailing from Quebec, he goes to Ostend for the festival and then sings in Belgium, at the first International Music Festival at Lucerne, Switzerland, under Toscanini and Bruno Walter and tours the British Isles. After returning to the United States he resumes concerts in November. Mr. Kipnis sings the title role in Boris Godounoff at the Chicago City Opera next season, is soloist in a Bach cantata for the Friends of Music in Town Hall, New York, and again offers concerts in other American cities.

*Stevenson Wins Award*

Robert Stevenson of El Paso, Tex., has been awarded the Ditson Fellowship at the Yale University School of Music for graduate study in composition. He was graduated in May from the Juilliard Graduate School where he held a fellowship for four years with Ernest Hutcheson.

*Budapest String Quartet to Play Beethoven-Mozart*

The Budapest String Quartet which gave the sixteen Beethoven quartets in New York last season presents the same list in Baltimore this season. They give Mozart quartets in New York and have been engaged for the eighth successive year in Buffalo.

*Monte Carlo Ballet Revisits Home City*

MONTE CARLO.—The season of the Monte Carlo Ballet under the patronage of the Princess of Monaco, and directed by René Blum, was so well received that the Casino Administration decided to add two more weeks of performances. The art of the troupe needs no new reporting. They offered some works not heard here before: Les Elements, ballet by Michel Fokine, costumes and scenery by Dimitri Bauchène, a sumptuous *fresco* bit of light movement; Igrouchky, folk-lore ballet, music by Rimsky-Korsakoff, choreography by Fokine, scenery, costumes, by Nathalie Gontcharova; and Aragonesa, Iberian dances to tunes by Glinka, costumes and staging by Mariane Andreu.

In addition to giving credit to Director Blum for his eclectic repertoire, and praising Leonide Massine (ballet master), Jean Yazvinsky (*regisseur*), Marc César Scotto, Efrem Kurtz, and Anatole Fistoulari (conductors) for their remarkable work and artistry, special mention must be made of dancers Alice Markova, Nathalie Leslie, Nini Theilade, Igor Youskevitch, Nina Tarakanova, Delarova, Lauret, Franklin, Lubow Roudenke, Michel Panaieff, Yzavinsky, Gerard, Franka, Stroganova, Marra, Semenoff, Borisoff, Pourmel, Flotat, Alexandre Danilova, Mia Slavenska, Leslie-Krassovska, Barrie, Kotich, Fenchel, Arved, Ozeline and Max Kirbes. S. J.

# I SEE THAT

Edwin Hughes received the Mus. D. degree at the recent commencement exercises of the Washington College of Music.

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Lucie Bigelow Rosen, thereminist, appearing at a recent Stadium Concert as soloist, has received two concerti for Theremin and orchestra which she is to premiere in Paris and Budapest and, on her return from Europe in January, present in New York.

• • •

Deems Taylor, American composer, critic and lecturer, and Natalie Bodanya, Metropolitan Opera soprano, were among the passengers on the SS. Ile de France sailing from New York on July 28.

• • •

Pierre Luboshutz and Genia Nemenoff, duo-pianists, play Mozart's E flat concerto with the Boston Symphony Orchestra on October 24 and 25.

• • •

Stefan Kozakevich, baritone, is singing for his fourth consecutive season with the Cincinnati Summer Opera Company.

• • •

Lucy Monroe, American soprano, made her eleventh and twelfth appearances since June, 1937, in Robin Hood Dell, Philadelphia, where she sang Micaela in Carmen on August 1 and 2. She has appeared with both the Robin Hood Dell and Philadelphia Orchestras under Eugene Ormandy, Fritz Reiner, Jose Iturbi, Alexander Smallens, Alfred Wallenstein and Saul Caston.

• • •

Beryl Rubinstein, director of the Cleveland Institute of Music, played the Dvorak quintet, as pianist, with the Mischakoff Quartet at Chautauqua, N. Y. He was soloist with the orchestra there on August 10 in the Tschaikowsky B flat concerto. Mr. Rubinstein on August 14 appeared at Music Mountain with the Gordon Quartet.

## THE MUSICAL COURIER'S LIST OF EUROPEAN AND AMERICAN MUSIC FESTIVALS, 1938

**Provisional List, Subject to Addition and Correction**

### EUROPEAN FESTIVALS

#### AUGUST

| | | |
|---|---|---|
| July 10 to September 11 | Interlaken | William Tell Festival Play |
| July 23 to August 31 | Salzburg | Salzburg Festival |
| July 24 to August 19 | Bayreuth | Wagner Festival |
| July 24 to September 7 | Munich | Festival Performances |
| August 17 to 28 | Trencianské Teplice (Czechoslovakia) | European Chamber Music Festival |
| August to September | Dresden | Saxon State Theatres' Festival Performances |

#### SEPTEMBER

| | | |
|---|---|---|
| September 5 to 15 | Venice | Venetian Musical Autumn (music festival) |
| September 8 to 11 | Baden | International Beethoven Festival |
| September 6 to 9 | Worcester, England | Three Choir Festival |
| September 18 to 30 | Venice | Symphonic Festival |

### AMERICAN FESTIVALS

#### EASTERN

| | | |
|---|---|---|
| June 15 to August 15 | New York City | Goldman Band Concerts |
| June 23 to August 16 | Philadelphia, Pa. | Robin Hood Dell Series |
| June 23 to August 20 | New York City | Stadium Concerts |
| June 25 to September 5 | Jones Beach, L. I. | Opera Performances |
| June 30 to September 12 | Atlantic City, N. J. | Steel Pier Series |
| July 10 to September 23 | Pittsfield, Mass. | Berkshire Chamber Festival |
| July 15 to August 24 | Chautauqua, N. Y. | Chautauqua Festival |
| July 27 to September 20 | East Haddam, Conn. | Friends of Music, Lower Connecticut Valley Festival |
| August 26 to September 12 | Saratoga, N. Y. | Yaddo Festival |
| August 13 to 27 | New York City | International Music Festival |
| August 18 to 21 | Norwalk, Conn. | Silvermine Festival |
| September 21 to 23 | Pittsfield, Mass. | Coolidge Festival |
| October 3 to 8 | Worcester, Mass. | Worcester Festival |
| October 7 to 9 | Birmingham, Ala. | Chamber Music Festival |

#### MIDWEST

| | | |
|---|---|---|
| June 3 to August 27 | St. Louis, Mo. | Municipal Opera |

#### FAR WEST

| | | |
|---|---|---|
| July-August (Six Weeks) | Portland, Ore. | Stadium Concerts |
| July 12 to September 10 | Hollywood, Cal. | Hollywood Bowl Concerts |
| July 23 to September 3 | Santa Barbara, Cal. | Santa Barbara Festival |
| August | San Diego, Cal. | San Diego Festival |

## Municipal Concerts in Kansas City Park

### Gershwin Memorial Feature of Outdoor Series—Musical Club Founds Organization to Present Opera with Local Singers

KANSAS CITY, Mo.—Municipal Orchestra concerts at Swope Park under the direction of Sol Bobrov have been attended by audiences ranging from 7,000 to 10,000. On July 17 a Gershwin Memorial program was given, and Elmer Anderson, pianist, was soloist for the Rhapsody in Blue. Mr. Bobrov played as a violin solo, The Man I Love, William Ready conducting. Germaine Haskin, soprano, and Joseph Wildgen, tenor, presented six stimulating items from Porgy and Bess. Don Tiff's special arrangement of I Got Rhythm proved complicated and interesting. Harold Newton, first violist of the Philharmonic Orchestra was soloist on July 10. Bach's Air for the G String with plucked string orchestral accompaniment and Czardas (Monti) were managed with his usual artistry. Delssohn Conway, cellist (Philharmonic), contributed the solo portions in Serenade Espagnole (Glazounoff) and Allegro Appassionata (Saint-Saëns) on the July 24 program. Classical items abound at these concerts and the crowds are enthusiastic. Leopold Shopmaker, conductor of the Kansas City, Kansas, WPA Band, was guest conductor for the second half of the July 31 concert. Strauss, Tschaikowsky, Sibelius and other composers were featured.

FRIENDS OF OPERA FORMED

In accordance with plans formulated by the National Federation of Music Clubs to foster grand opera in every city and town in the United States this coming season, the Kansas City Musical Club has fallen in step. Mrs. George Hamilton Combs, president, announces formation of the Friends of Opera Association of Greater Kansas City, an organization to be launched this fall under the sponsorship of the Kansas City Musical Club. Only Kansas City vocalists will be used in the productions. Leading roles will be awarded on a competitive basis. The various vocalists after preparing themselves in the roles are to be judged by a committee of five musicians. Patrons' tickets entitle holders to the opening performances of all the operas and this money, supplemented by gifts, is to make possible the second night's performance of each opera as a civic project open to the public. The temporary plans are for the presentation of four operas, one in English. The Municipal Musical Hall is the locale for the performances. Last season the Kansas City Musical Club presented Cavalleria Rusticana for the Missouri State Federation of Music Clubs at its convention in Jefferson City. It was also repeated in the city. Daisy Maud Underwood was director and N. De Rubertis conducted the Kansas City Musical Club Orchestra.

CARL BUSCH HOLDS CLASSES

Carl Busch has completed his twelfth season of summer master classes at Notre Dame University, and is at Battle Creek, Mich., for the twenty-second summer with his former Kansas City pupil, Phoebe Eppes and Mr. Eppes.

Olga Eitner, violinist, and Frank Cunkle, pianist of the University of Kansas, Lawrence, united in a delightful midsummer sonata recital at the university on July 25. A large audience was particularly impressed with Leo Sowerby's G minor sonata. Handel's sonata (No. 6) in E Major and the A Major (Brahms) preceded the modern opus, all of which were skillfully presented.

C. C. B.

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*Dr. Dounis Returns to America*

Dr. D. C. Dounis is conducting a five weeks' master class in Los Angeles, Calif., after an extensive tour of Australasia.

## Annual Rainy Season Fails to Dim Summer Music Activity in Tokyo

### Concerts Are Many and Well Attended—German Conductors and Japanese Artists Predominate in Calendar

TOKYO.—June with its *nyubai* (rainy season), previous to the stifling July heat, brings a rush of concerts to Tokyo. Despite war-time activities, there have been many good ones and all verifying the constantly growing interest in Occidental music.

The Tokyo Chamber Music Association evening was devoted to Beethoven. by the Suzuki Trio with Miss Haruko, Fujita, pianist; Hiromu Ozawa, cellist; M. Tsuchikawa, pianist; Miss Tsuruyo Takeoka, soprano; Mrs. Kaneko Yanagi, contralto (an admirable singer); K. Yatabe, bass.

The Musashino Music Academy packed our largest hall for its annual summer concert. August Junker (formerly with the Berlin and Chicago Orchestras) was director. Most commendable was the singing of the large mixed chorus in six Lieder, Schubert's Twenty-third Psalm and the Agnus Dei from Dvorak's Requiem. The soloists were F. Tatematsu, soprano; H. Kawasaki, alto; S. Sonoda, tenor; S. Mitsunobu, bass. Wilhelmine Creel, American pianist and recent addition to the faculty, was heard in Kodaly's Marosszeki Tancok. She won an ovation.

BY AND LARGE

An exclusive audience gathered for the concert by the Franco-Japonaise Society. The first half of the program, devoted to Roussel, brought piano sonatine, Akiko Katsumata; four songs for soprano, Ayako Ogino; Jouers de Flute by H. Hirabayashi with Paul Rosenstand at the piano. He assisted also at the first public performance of this number at Paris in 1925.

Works by Ravel comprised the second half of the program: Sonatine for piano, S Yasoshima; Y. Otaguro, tenor, in three songs with Y. Tani, accompanist; sonata for piano and violin by Z. Matsumoto (violin) and H. Fujita.

The New Symphony Orchestra, assisted by 250 singers from the Tokyo Higher Music School and the Tamagawa School Chorus, conducted by Joseph Rosenstock, presented Beethoven's ninth symphony. Soloists were Taneko Seki, soprano; S. Saito, contralto; T. Kinoshita, tenor; K. Yatabe, bass. The work was given an impressive performance but Rosenstock's fast tempos made it hard for the singers to keep pace.

Miwa Kai (in Europe last year as a participant in the Chopin Concours) is a gifted young pianist with a large following of admirers here. Her program consisted of the Bach-Liszt Organ Fantasy and Fugue in G minor; Mendelssohn's Serious Variations; Brahms' F minor sonata; Chopin's berceuse, A minor mazurka, and impromptu in G flat; Debussy's Gardens in the Rain, and Liszt's Spanish Rhapsody. The young woman possesses facile technic and real art. Miss Kai is a pupil of Maxim Schapiro.

THE ACADEMY SHINES

The Tokyo (Ueno) Academy of Music (Government Conservatory) was greeted by a capacity audience at the Hibiya Public Hall. Every emergency exit and stairway was packed and the fear of earthquake constantly interfered with enjoyment of the program. During the rainy season we have numerous earthquakes of varying degrees of intensity.

The concert brought the initial appearance of the two new German professors at the Academy, Hellmuth Fellmers, conductor, and Ria von Hessert, mezzo-alto. Mr. Fellmers has been one of the training conductors for several years at Salzburg under Furtwängler, and has also conducted opera at Darmstadt and Altenburg. Miss von Hessert possesses a rich and mellow voice, skilfully manipulated. Both were given repeated curtain calls.

Schubert's Rosamunde Overture was followed by Beethoven's Calm Sea and Prosperous Voyage, cantata for mixed chorus and orchestra; three alto solos, Marien Legenden, with string orchestra, by Armin Knab; Brahms' Rhapsody for alto solo and male chorus; second symphony, Beethoven.

Special mention is due the mixed chorus of 300 voices and the men's chorus of eighty singers. Both had poise and balance. The Academy Orchestra shows definite improvement.

I. J. FISHER.


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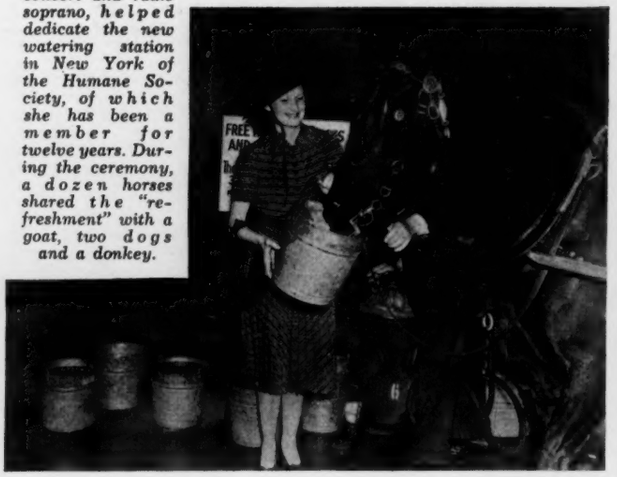
FREDERICK JAGEL,
Metropolitan Opera tenor (left), in Buenos Aires with Zino Francescatti, violinist, and the latter's wife. Mr. Jagel sang in Aida six times at the Colon and appeared also in L'Amore dei Tre Re, Lucia and in Pizzetti's new opera, Orseolo. After a few recitals, he went to Rio de Janeiro for the month of August.

(BELOW)
HARRIET CASE,
teacher of singing, on the range of the Chicago Archery Club, from which she has received a life membership. Miss Case has won two national championships and many trophies.

MARGARET SPEAKS,
concert and radio soprano, helped dedicate the new watering station in New York of the Humane Society, of which she has been a member for twelve years. During the ceremony, a dozen horses shared the "refreshment" with a goat, two dogs and a donkey.



MARTA KRASOVA,
Wagnerian Festival Singers' contralto, an ardent mountain climber, looks down from a peak in the High Tatra, Czechoslovakia. In October she returns with the group to the United States.

ARTHUR FIEDLER
conducting the Esplanade Concerts in Boston during the annual summer series.

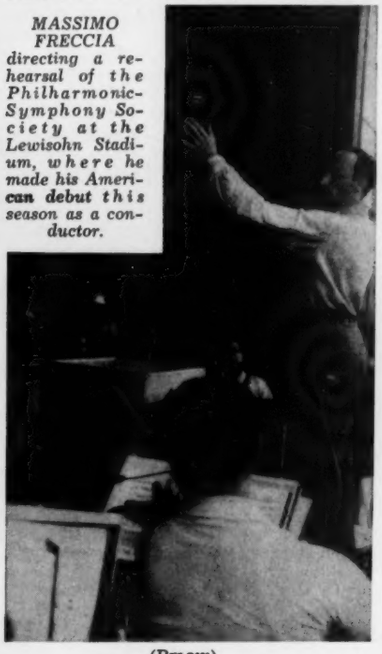
HAROLD and MARION BERKLEY,
sonata recitalists, at Harrison, Me., where they are spending the summer with a group of their students in violin, piano and ensemble.

(LEFT)
THE RICHARD CROOKS, senior and junior, become Nimrods to provide fare for supper at their camp in Wolf, Wyoming. (Photo by W. Thomas McGrath, Washington, (D. C.)

DR. and MRS. FRIEDER WEISSMANN
with Florencio Molmia Campos (left), Argentine gaucho painter, at Lake Mahopac, N. Y., where Dr. Weissmann, orchestra conductor, is spending his vacation in America.

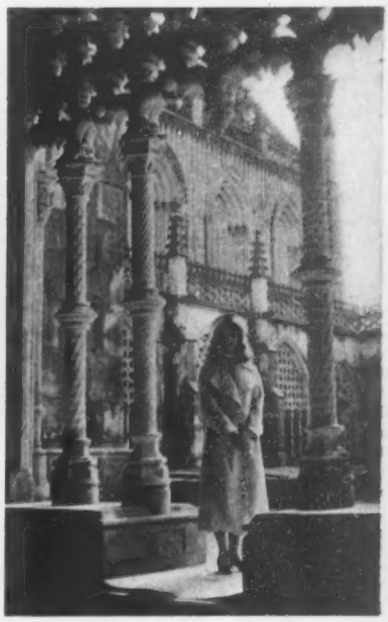
JOEL BERGLUND
rehearses in his Stockholm home for his wife. In October he returns to the United States for the second tour of the Wagnerian Festival Singers. (Photo by Halstrom)

VISITING ON AMSTEL THE LAKE,
Holland, were left to right, Prince George Romanoff, associate of J. J. Vincent, New York impresario; Yvonne Georgi, dancer, whose ballet comes to the United States in January; Louis Arntzenius, her husband; and Mr. Vincent.



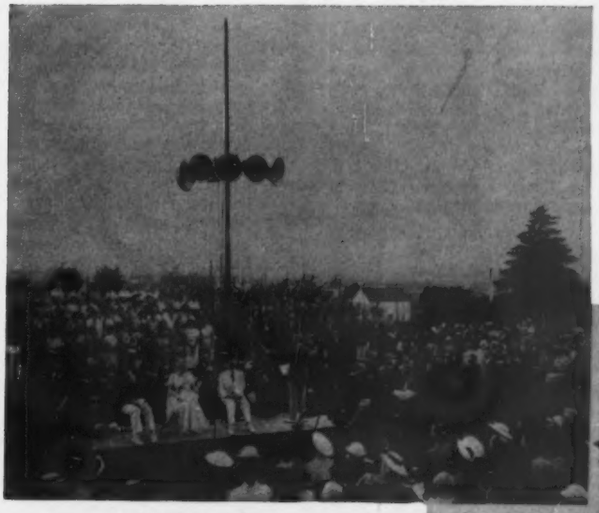
MASSIMO FRECCIA
directing a rehearsal of the Philharmonic-Symphony Society at the Lewisohn Stadium, where he made his American debut this season as a conductor.

(RIGHT)
CYREL ROODNEY
and
JUNE WINTERS,
known as The Starlings, a new coloratura soprano duo, trained by Estelle Liebling, recently made their debut at Randall's Island Stadium, New York, and were signed for five years by the Shuberts for the stage and over the air.

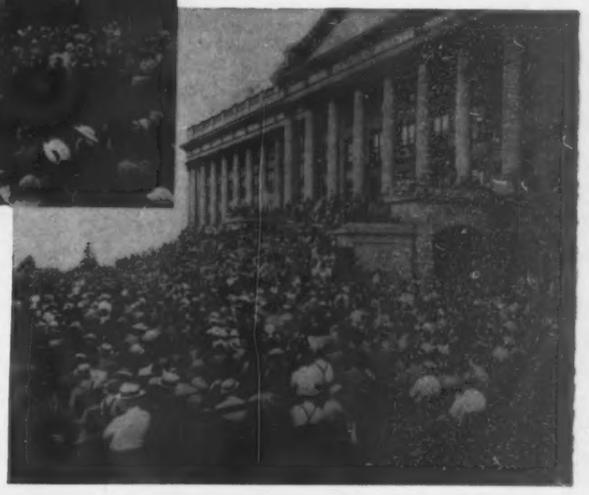


GUILA BUSTABO,
violinist, at Bataglia, Portugal. Her European tour was concluded on July 13 at Scheveningen, following which she sailed from London for Australia for thirty concerts. Returning to the United States in November, she begins a coast-to-coast tour of two months and sails for England in February.

(BELOW)
BLANCHE VAN BUREN,
teacher of foreign language diction, at Passy during a recent visit to Paris. Now in New York, Miss van Buren formerly taught in Paris and was associated with schools and colleges in Chicago, Grand Rapids and other cities.



(ABOVE AND RIGHT)
UTAH'S STATE CAPITOL
provides the setting for Haydn's The Creation, sung on July 20 by the Salt Lake Oratorio Society (Squire Coop, conductor). Right, some of the 5,000 who attended. Above, the chorus and (left to right), soloists John H. Patrick, bass; Blythe Taylor Burns, soprano, and James E. Haslam, tenor. Wade N. Stephens, assistant director, is at the piano. Arthur P. Freber was concertmaster.



# Hollywood Bowl Offers Opera, Ballet and Orchestral Novelty

## Barber of Seville and Mixed Bill Staged—Iturbi and Rodzinski Conduct Concerts—Soloists Include Richard Crooks—Santa Barbara Opens Festival

LOS ANGELES.—The Barber of Seville, in the Hollywood Bowl on July 29, was mounted within the shell, with the idea of making amplification unnecessary. This benefited those close at hand, but worked a hardship on the throngs in back, as most of the light voices did not carry sufficiently. John Charles Thomas in the title role, stole the opera without the least difficulty. The Largo al Factotum won an immediate ovation, and the auditors responded warmly to his every subsequent line. Pietro Cimini's able baton kept tempos moving at a fast pace, and held the participants, both cast and orchestra, to assured attacks and coherent ensembles. Armando Agnini's settings were simple but adequate.

Rosemarie Brancato, making her Bowl debut as Rosina, showed a well handled and true toned coloratura. Mario Chamlee provided a well-routined Count Almaviva, with insouciant manner and experienced poise. Vittorio Trevisan supplied an amusing Bartolo. Douglas Beattie scored many laughs as Don Basilio. Eva Gruninger, Henry J. Korn, and John Ellis completed the cast.

### MIXED OPERA AND BALLET BILL

The pathos of Mascagni's Cavalleria Rusticana won Bowl plaudits July 26, for an excellent cast headed by Maria Jeritza and Tandy MacKenzie, under the highly efficient baton of Carlo Peroni Jeritza's Santuzza was an interpretation of tremendous power and intensity, and she scored a dramatic triumph. MacKenzie sang Turiddu in splendid voice. Emery Darcy was an excellent Alfio, Irra Petina supplied an admirable Lola, while Clemence Gifford was well suited to the role of Lucia.

The program began with the Hymn to the Sun from Iris. The Dance of the Hours ballet from La Gioconda showed a charming choreographic concept by Serge Oukrainsky. The outstanding artist was Madeleine Lazard, whose slight figure was imbued with grace. Jack Koontz and Allan Cooke proved competent leading dancers, but some of the ballet corps were sadly inadequate.

### THE ITURBIS APPEAR

Jose Iturbi's symphonic program July 21 was at its best in three dances from De Falla's Three-Cornered Hat. The *intermezzo* from Granados' Goyescas was done with considerable plasticity, and Albeniz' Holiday in Seville was climatically vigorous. The symphony was Mendelssohn's fourth, which merely served as a background for quiet revery on a summer night.

Amparo Iturbi joined her brother, Jose, in two-piano work on the July 22 Bowl program, and the two showed mutual sympathy and understanding in two Spanish Dances by Infante. Their ensemble was not disturbed by Jose's conducting as he played. The dances themselves presented nothing of novelty and little of interest. Concluding the concert was Gershwin's Rhapsody in Blue, arranged ingeniously for two pianos and orchestra by Jose Iturbi, and including some extended piano cadenzas. Also programmed were the preludes to Act I and Act III of Lohengrin, Borodin's virile Polovtsian Dances, and two familiar Sibelius items, the Swan of Tuonela, and the ever popular Finlandia.

### SOLOIST ON COAST

*EDITH KNOX,*

*concert pianist of Los Angeles, played the Ravel concerto on July 12, with the San Diego Symphony Orchestra. (Constantin Bakaleinikoff, conducting.)*

### RODZINSKI AND CROOKS FETED

Offering a program whose major item was the Shostakovitch first symphony, Artur Rodzinski gave the most interesting symphonic program in the Bowl season so far on July 28. The symphony fared well. The Tschaikowsky Romeo and Juliet Overture bore signs of having been slighted in rehearsal. The *entr'acte* to Moussorgsky's Khovantchina was given quietly with no striving for effect. In conclusion was a powerful reading of Stravinsky's Fire Bird Suite.

The fine singing of Richard Crooks scored another triumph for the popular tenor in the Bowl on July 29, while Artur Rodzinski shared musical honors for his conducting of the symphonic items. Crooks delivered Lohengrin's Farewell with admirable style, encoring with the Prize Song from Die Meistersinger. His enunciation throughout was splendid. Ah, Fuyez, Douce Image, from Massenet's Manon, was encored with the Dream, wherewith he had scored his initial Bowl success. A deftly crisp interpretation of Richard Strauss Till Eulenspiegel, and a suavely fluent reading of the Johann Strauss' Tales from the Vienna Woods concluded the program.

### MUSICAL VARIETY

The vaudeville sign was not actually hung out before the Bowl on August 2, but the bulk of the program would have been adapted better to a variety theater. Admitted that the Bowl needs the application of some showmanship to dress up occasional stodgy programs, that element can be provided with good taste, and not descend to puerility or inanity. The idea conceived by Boris Morros, Paramount musical director, of devoting an evening to symphonic music created originally for film use was a good idea, and the portion of it that was actually carried out proved interesting if not particularly uplifting. But the addition of what can only be described as vaudeville acts ranged from ridiculous to disgusting.

Morros established himself as a competent conductor in the opening Glinka overture to Russlan and Ludmilla, showing control over the orchestra, which responded sensitively. The music from Tiomkin's score for Spawn of the North began with an offstage call voiced by Anthony Marlow, and proceeded to an effective setting for orchestra and chorus, followed by a sentimental episode. The recorded voices of John Barrymore and Lynne Overman in a highly moral epilogue were more disturbing than edifying. Five selections from William Walton's clever Façade were entertainingly presented. Herbert Marshall explained the work's intent in mellifluous spoken tones. A paraphrase from Richard Hageman's music to If I Were King was of operatic calibre, and proved melodically pleasing.

### PROKOFIEFF NOVELTY

Over the rest, the curtain of mercy should be drawn. Edward G. Robinson was the narrator of a musical cartoon concept, Peter and the Wolf, to music by Serge Prokofieff, which proved to be a repetitious and overlong imitation of Raymond Hitchcock's Three Trees. A Spanish Rhapsody for two pianos and orchestra, by Mario Braggiotti, was far from original. Braggiotti and Jacques Fray, at two pianos, displayed excellent ensemble, but played with the hard tone typical of jazz pianists. A Highland Patrol, The Ladies from Hell, included Scottish folk songs with the assistance of a dozen bagpipers and a drummer, who would have done much better left to their own devices and unhampered by the inconsequential arrangement of one Adolph Deutsch.

Hope Hampton was vocal soloist in a sadly off-key interpretation of Vissi d'Arte, and a ballad by McHugh and Adamson. Renee and Tony De Marco contributed ballroom acrobatics to the first movement of the Moonlight Sonata, played on two pianos by Fray and Braggiotti. "This motion picture evening," declared Lewis Browne, in a brief preliminary address, "may be gorgeous, colossal, or even terrific." It was terrific!

### SANTA BARBARA FESTIVAL OPENS

The opening concert of Santa Barbara's summer festival series on July 23, brought out a crowd which completely filled the Santa Barbara County Bowl, including a large contingent from Los Angeles. The orchestra was selected from members of the Los Angeles Philharmonic Orchestra. Maria Jeritza scored emphatically as soprano soloist, prolonged applause recalling her for a series of encores. Her aria from Tschaikowsky's Jeanne d'Arc, was given with emotional vibrancy. First of her song group was Beach's romantic Ah, Love, But a Day, contrasted with Terry's charming Answer. Schumann's Widmung was done with signal beauty, followed by the Strauss Caecilie. The first encore, Come, Joyful Gypsy, introduced a new composer, Carl Stark, who reveals a merit to make future numbers worth anticipating. Other encores were the Blue Danube and Rasbach's Trees.

Isaac Van Grove conducted with the surety and aplomb of experience, deftly controlling the orchestra with careful shading and balance. He began rousingly with the Prelude to Die Meistersinger. Liszt's Les Preludes was given dramatic fullness and breadth. Moussorgsky's Night on Bald Mountain was overly rapid in tempo, but climatically strong.

### DANCE OFFERINGS

A series of ballets by Adolph Bolm began with an Ancient Chinese Legend to music of Henry Eichheim, who conducted. The work was imbued with sinological color and atmosphere which held a satisfyingly authentic ring. To this, Bolm created a highly stylized dance, comparably authentic in appearance, well interpreted by Sergei Temoff, Arnold Tamon, and Eccleston Moran. An emotional and tense Lament, to a Bach prelude, and several other interesting choreographic items displayed capable dancing from Pauline Edwards, Carla Nilson, Sid Finklea, Maria Massolova, John Andrews, Boris Volkoff, Ruth Syndon, Gabrielle McLaughlin, Natalie Conlon, and Don Dugan. Settings were contrived by Adrian Awan.

### LOHENGRIN AT GREEK THEATER

An effectively mounted, well sung performance of Wagner's Lohengrin was given July 27 in the Greek Theater in Griffith Park by the Federal Music Project under Gastone Usigli's efficient direction, as the opening night of a five-day Wagnerian festival. Thomas Redican won plaudits for his appearance in the title role, and opposite him Marguerite Tiedcke provided a stately and well sung Elsa. Merle Floyd supplied an effective Ortrud, and Joseph Williams was routined as Telramund. The Herald was admirably sung by Saul Silverman, and Sten Englund offered an impressive King. The chorus sang powerfully. The opera was given in excellently enunciated English.

### PARSIFAL EXCERPTS HEARD

The Project's Wagnerian festival continued on July 31, with excerpts from Parsifal. In the prelude to Act I, Usigli once more displayed his control of orchestral shading and balance. A condensed version of Act III, in concert form, followed with Sten Englund as Gurnemanz, Saul Silverman as Amfortas, and Oscar Colcaire as Parsifal. The large chorus sang with feeling and devotion.

R. D. S.

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## RADIO HIGHLIGHTS

Dialed by H. A. S.

Supposedly a period for a plethora of the so-called "lighter music," the current summer season, insofar as American listeners are concerned, has been one of abundant classical fare. Previously the practise had been for classical music of the "popular" style to be used primarily as "filler" but this year the broadcasting companies have taken it upon themselves to continue, throughout the summer, the usual type of serious music although the surroundings may have been on mountain-sides, in stadia or rustic bowls rather than in concert halls.

And when vacation has called many of our ranking artistic greats, in their places have come others of similar stature rather than Gilbert and Sullivan productions, operettas, cowboy programs and other of the same ilk.

Grand operas and symphonic concerts have been to the fore and singers and assisting artists have been those heard in the regular winter season. Perhaps Uncle Sam has developed musical taste after all.

Incidentally, it is interesting to note that New York's municipal station had its air-time increased on the plea that it needed additional hours to continue the broadcasting of the Stadium Concerts.

And American music, through **Howard Barlow's** CBS programs, has been given a good airing. Latest of the works commissioned for radio was **Leo Sowerby's** Theme in Yellow, a humorous bit utilizing radio effects and economic in its instrumental requirements.

**James Melton** pursues the path which led **Nino Martini** from radio to opera and proved highly satisfactory in his bow at the Cincinnati Zoo performance.

Grieg, Tschaikowsky and Bizet provided the program for the Women's Symphony Orchestra program in Grant Park which **Rudolph Ganz** conducted and which NBC sent forth recently.

Joining the list of festivals, for the air audience, were those in the Berkshires and at Chautauqua. The latter opened on July 23 with **Albert Stoessel** again presiding. Chautauqua also opened the second series of these programs the following day with **Georges Barrere,** flutist, assisting. Also scheduled to be heard were **Ernest Hutcheson,** pianist; **Susanne Fisher,** Metropolitan Opera soprano; **Mischa Mischakoff,** concertmaster of the NBC Orchestra; **Alice George,** soprano; **Georges Miquelle,** cellist; and **William Primrose,** violist of the NBC Orchestra. At the inaugural of a children's series, Mr. **Stoessel** had **Bernard Kundell,** violinist, as soloist.

**Serge Koussevitzky** again directed the initial broadcast of the Berkshire Festival. Boston's Cecilia Society Chorus assisted in Beethoven's ninth symphony on August 4 with **Jeanette Vreeland, Anna Kaskas, Paul Althouse** and **Norman Cordon** as soloists. Two choruses from a Bach cantata provided the prelude.

Returning to the airways on the same date, August 7, were **Gladys Swarthout,** Metropolitan mezzo-soprano, who appeared on the Magic Key over NBC, and **Nelson Eddy,** baritone, that evening replacing his substitute, **John Carter,** newest tenor of the Metropolitan, whose bow is scheduled for the forthcoming season.

**Grete Stueckgold,** another Johnsonian aide, was the final soloist to be greeted by **Bing Crosby** before this crooner left on his vacation. Once again be it said, less "humor" and more opportunity for the "big names" to prove their eminence would attract more of the serious listeners.

**Marcel Hubert,** cellist, now vacationing in Canada, was the July 21, soloist under **Reginald Stewart** with the Toronto Promenade Symphony Orchestra.

**Jan Peerce,** tenor, deserted the Music Hall programs to appear, via the MBS, at the Robin Hood Dell concert of July 29.

From Grant Park on August 3 came the voice of **Rose Dirman,** soprano, as assisting soloist.

**Margaret Speaks,** continues throughout the warm weather with her Firestone programs, via NBC, and under **Alfred Wallenstein's** direction and successfully blends grand opera, operetta and light songs in an attractive combination.

**Johana Harris,** pianist, is making several appearances of late. Most recent was one over WQXR with **Celia Branz,** contralto, and later in solo recital. This station also offered **Rosa Low** as guest with **George Steiner's** ensemble and again broadcast a Naumburg Orchestra concert from New York's Central Park. Names of winter now in summer appearing.

## Buffalo Orchestra in Summer Offerings

### Autori Leads Programs in Art Gallery, Norton Hall and Cleveland Park—Liszt Melodies Featured in Operetta

BUFFALO, N. Y.—The series of summer concerts of the Buffalo Orchestra (Franco Autori, conductor) are meeting with favor. Large audiences have attended those held in the Albright Art Gallery, Norton Hall and Cleveland Park and programs comprising Bach, Mozart, Grieg, Smetana, De Falla and Lacome have been vigorously applauded. Offenbach's Orpheus in the Underworld Overture, with an original cadenza by Jan Wolanek, concertmaster, was played by him and was well received. Alene McKenna, lyric soprano of Buffalo, charmed audiences with her vocal beauty and excellence of interpretation, in Micaela's aria from Carmen and My Hero from Straus' Chocolate Soldier.

LISZT MUSIC IN OPERETTA

Marion Priore climaxed the season of vocal recitals given by her large class of pupils with the presentation of the operetta Chonita, the themes based on melodies by Liszt. There was a cast of fifteen, chorus of forty (directed by Frank Maggio of Pittsburgh), ten incidental soloists, and a number of dancers. The scenes were laid in Hungary. The principals and all participants acquitted themselves well, vocally and histrionically, the general ensemble being excellent. Credit is due to the training and management of the entire presentation by Mrs. Priore. The capacity audience gave the artists frequent recalls.

Geraldine Kress, violinist, and Patricia Boyle, pianist, offered a fine program for Twentieth Century Club members recently, which was greatly enjoyed. Mrs. William Rogers is program chairman for the summer morning programs.

C. Gordon Watkins' series of Saturday night piano recitals next winter will be given in the homes of Mrs. Walter P. Cooke, Mrs. Stephen M. Clement, Mrs. Frederick L. Pratt and Mr. and Mrs. Walter B. Robb.

Jeno Swislowski announces a series of piano recitals in the Twentieth Century Club beginning October 4.

L. H. M.

### *Verne Q. Powell, Flute Maker, Works in Rare Metals*

His success with a piccolo made from a piece of brass gas pipe and a flute, concocted out of three old silver watch cases, seven silver spoons and some "plugged coins," led Verne Q. Powell, Boston maker of flutes for twenty-five years, to give up the jewelry business for his present occupation.

VERNE Q. POWELL

"My parents were not musical," Mr. Powell told the Musical Courier interviewer, "and my first 'instrument' was the ocarina, which I played at the mature age of eight. Two years later I turned to the fife and organized a drum and fife corps for ball games and patriotic affairs.

"About a year later I hard a recording, on the Edison phonograph, of a piccolo solo and not having such an instrument, contrived one from some brass gas pipe. Music, however, was merely my hobby, for I was destined for the jewelry business and at fifteen was an engraver.

"It was while spending a vacation in Chicago that I heard Georges Barrère play a silver flute. Although there was a prejudice against a metal instrument, when I returned to my store, I made one from the watch cases, spoons and coins. This was really the turning point, for I have been at it since.

"In 1919 I declined the kind offer of Pierre Monteux to become flutist with the Boston Orchestra, preferring to remain a manufacturer.

"Although silver and gold are the principal metals now used for flutes, I have fashioned two of platinum in the last year, one for Robert Zastrow of Racine, Wis., an enthusiast, and, I believe, an excellent player, and the other for Joseph Mariano, solo flutist, of the Rochester Philharmonic Orchestra, one of the outstanding young flutists of the country."

B. C.

### *Princeton University Series to be Opened by Philharmonic Orchestra*

PRINCETON, N. J.—John Barbirolli conducting the New York Philharmonic-Symphony Society, opens the series of nine concerts at Princeton University on October 29. The Cleveland Orchestra (Artur Rodzinski conductor) concludes the concerts on March 25. Others to appear are Jussi Bjoerling, tenor, January 13; Webster Aitken, pianist, February 25; Adolf Busch, violinist, and Rudolf Serkin, pianist, March 10, all in the McCarter Theatre; and November 4 and 18 and December 2 the Kolisch Quartet; February 10 Pessl-Blaisdell Ensemble, both in McCosh Hall.

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# Chicago Symphonic Bills Hold Brilliant Successes

## Goossens and Ormandy Wield Baton at Ravinia—Heifetz Greeted with Ovation—Grant Park Presents Multiplicity of Conductors and Soloists

CHICAGO.—The unusual influx of out-of-town music teachers and students to this city during July may be attributed in a measure to the exceptional series of concerts, given four times a week at Ravinia Park and nightly in Grant Park.

Eugene Goossens took up the baton as guest conductor of the Chicago Symphony Orchestra during the week of July 21 to 24 at the Ravinia Festival. The distinguished conductor of the Cincinnati Orchestra scored such a brilliant success directing standard symphonies and modern compositions (among which was one from his own pen) that a return engagement next season is a foregone conclusion. Sharing honors were David Van Vactor, second flutist with the Chicago Symphony Orchestra, and Gita Gradova, pianist. In the dual role of conductor and composer, Mr. Van Vactor made known his symphonic suite—the third and last of the Festival Association's commissioned works—and showed himself to be a leader capable of shedding light upon a work somewhat perplexing in its contents, replete with multifarious cacophonies. Mme. Gradova reintroduced herself to the Chicago public, after a long absence, in the Rachmaninoff concerto in C minor, displaying the pianistic virtues that have placed her so high among mistresses of the keyboard.

During the final two weeks of this series, Eugene Ormandy led the Chicago Orchestra. An analytical report at this time seems superfluous for the co-director of the Philadelphia Orchestra—though he was new to Ravinia audiences—made a lasting impression. Jascha Heifetz, making his initial appearance on July 30, played the Brahms concerto in D major and Mozart's concerto in D major, the following afternoon. The ovation tendered the soloist on both occasions tells better than mere words the story of his triumphant "debut" in these surroundings.

### GRANT PARK CONCERTS

Among the most notable concerts heard in Grant Park during the past two weeks must be mentioned those of Richard Czerwonky, Rudolph Ganz, Leo Kopp and Izler Solomon, conductors; Hilda Ohlin, Esther Goodwin, Maud Key Shelton, Lilyan Sacks, Sonia Sharnova and Helen Jepson, soloists. Mr. Czerwonky and his Philharmonic Orchestra introduced Hilda Ohlin on one of their interesting and well-played programs. Miss Ohlin, member of the Chicago City Opera, delivered the arias Depuis le jour from Charpentier's Louise, and the Ballatella from Leoncavallo's Pagliacci with taste and eloquence, disclosing a voice lovely throughout its wide range and used with consummate artistry.

Leo Kopp, conductor with the Chicago City Opera Orchestra, was wise in choosing for his soloists two Chicago favorites—Esther Goodwin, contralto, and Maud Key Shelton, soprano. The former selected the aria O Don Fatale from Verdi's Don Carlos, a vehicle well suited to display her luscious voice and impeccable diction. Miss Shelton, member of the City Opera Company these past few years, offered the aria Ritorna Vincitor with tonal splendor, authority and traditionally correct interpretation. Another singer worthy of mention is Lilyan Sacks, soprano, as her appearances at Grant Park were enthusiastically received.

Izler Solomon made his initial bow at the Shell with his re-inforced Illinois Symphony Orchestra, and had Sonia Sharnova as his guest artist. Solomon should reach the pinnacle in his chosen profession if this concert is an indication. Miss Sharnova sang with that nobility and self-assurance that befits the musician and fine artist.

Rudolph Ganz has been called upon to direct several concerts during this series, either as conductor of the Woman's Symphony Orchestra or the Chicago City Opera orchestra, and on each occasion he selected prominent vocalists for his assisting soloists. Helen Jepson, of opera, concert, radio and the movies, was his visiting artist on July 27. Ah, fors e lui from Verdi's La Traviata was so admirably sung as to arouse the multitude to the highest enthusiasm. Recalled to the stage, Miss Jepson granted many encores.

### HENIOT LEVY COMPOSES NEW TRIO

To Heniot Levy, pianist-composer, and Edward Eigenschenk, organist, fell the honor of closing the faculty recitals given during July under the auspices of the American Conservatory of Music. In the first part of his program Mr. Levy played a Bach sonata for violin alone (freely transcribed and adapted for piano by Leopold Godowsky), Beethoven's rondo in G major and a Loeillet-Godowsky Gigue, with that mastery to which he has accustomed us. Later he made known his own trio (No. 2) and with the assistance of Jenska Slebos, cellist and Fritz Siegel, violinist, succeeded in making the work outstanding as a fine example of ensemble music. Composition and interpreters made a distinct hit with the audience.

### HANS HESS-PEARSON RECITAL

A large audience was on hand to hear Hans Hess in Kimball Hall on July 20. Mr. Hess rewarded these people by performing with his accustomed exceptional virtuosity. Whether playing simple, beloved melodies with the assistance of Juul Hess, a gifted accompanist, or the Saint-Saëns concerto (op. 33), Hess remains the virtuoso. In Mr. Pearson, a total stranger to us, we discovered a finely equipped basso.

### TO PREMIERE NOVELTY

*JOSEPH SCHUSTER,*

*solo cellist of the New York Philharmonic-Symphony Society, gives the first performance of a concerto by Arne Oldberg, Swedish-American composer now living in Chicago, with the Chicago Symphony Orchestra under Dr. Frederick Stock, in November. Mr. Schuster is spending the summer at Chappaqua, N. Y., with three associates of the Philmonic, Mishel Piastro, Zoltan Kurthy and Imre Pogany. (Photo by Bruno, Hollywood.)*

### WITH VACATIONISTS

Herman Devries, critic of the Chicago American and Mrs. Devries, singing teacher, have closed their studio in the Congress Hotel during August for a vacation in Banff, Canadian Rockies.

Mr. and Mrs. Arthur Burton are visiting Asheville, N. C., and other cities in the East, returning to Chicago on September 6.

Cara Verson is at Brooks Side cabin in the Arrowhead country of Minnesota.

### HARRIET CASE STUDIO NOTES

Harriet Case closed her studio August 1, ending a season in which several of her artist-students received various honors. Ella Steele, soprano, won the Musical Guild appearance in Kimball Hall on May 12. Maxine Shumacker, dramatic soprano, received the annual prize offered by the Chicago Woman's Musical Club with a recital presentation for next season. She was also winner of the Phi Beta Scholarship awarded at Cosmopolitan School, where Irene Olson, soprano and Bertil Hillner, baritone, won places in the school orchestra.

### CHICAGO MUSICAL COLLEGE SUMMER RECITALS

Rudolph Ganz, president of the Chicago Musical College, with Mollie Margolies, gave an interesting two-piano program for the college's summer recital series. With Leon Sametini, violinist, he played a sonata recital which brought new laurels to both artists.

Mr. and Mrs. Ganz left Chicago on August 1 for New York to embark for Switzerland, where they will spend three weeks. The president of the Chicago Musical College returns in September.

### AMERICAN CONSERVATORY OFFERS SCHOLARSHIPS

Scholarships for the year 1938-1939 are being offered to Chicago high school graduates by the American Conservatory of Music in piano, voice, violin and music education for both general supervisors and instrumental supervisors. Examinations will be held at the school between August 29 and September 3.

### VITTORIO TREVISAN REOPENS STUDIO

Vittorio Trevisan has returned from Hollywood to his studios in Chicago.

RENÉ DEVRIES.

# Montreal Enjoys Fine Outdoor Music

## Chalet on Mount-Royal Scene of Orchestral Series Under Guest Conductors

MONTREAL, CAN.—Summer musical activities are at their height in our midst, with the series of open-air concerts sponsored by Les Concerts Symphoniques of Montreal. These concerts were given every Friday night since July 2, at the Chalet, large promenade hall situated on the top of the beautiful Mount-Royal and attracted large crowds at every performance.

The opening concert was conducted by Wilfrid Pelletier, who chose a program made up of popular and light music of admirable fitness. William Tell Overture was given a rousing performance which brought showers of applause for conductor and musicians. Then came Bizet's L'Arlésienne Suits and Schubert's Marche Militaire. Rimsky-Korsakoff's colorful Scheherazade Suite, the main offering of the evening, was performed with vigor and precision. Additional numbers had to be given in response to the public's generous applause.

### STASSEVITCH CONDUCTS

The second concert was directed by Paul Stassevitch, who was warmly welcomed. Russian music made up an important part of his program, with Glinka's Overture to Russlan and Ludmilla and Tschaikowsky's Romeo and Juliet, Liadoff's Kikimora and the Polovtsian dances from Borodin's Prince Igor. The second part was devoted to Grieg's second Peer Gynt suite, two of Dvorak's vigorous Slavonic dances and Saint-Saëns' Danse Macabre.

The highlight of the third concert conducted by Sir Ernest MacMillan was a marvelous performance of Tschaikowsky's fourth symphony. Despite a minimum number of rehearsals, the distinguished conductor brought his musicians to a high degree of perfection. The first part of the program was composed of Dvorak's Carnival Overture, Henry the Eighth Three Dances by German, MacMillan's A St. Malo, Chabrier's España Rhapsody and the brilliant Tanhäuser Overture.

The two following concerts, which took place on July 23 and July 30, were directed respectively by Rosario Bourdon and Charles O'Connell. They offered interesting programs, which were enthusiastically received. Both guest artists were generously received and recalled many times.

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# Toronto Proms Offer Notable Variety

## Guest Conductor and Soloists Appeal —Summer Concerts Inaugurated in Indoor Halls

TORONTO, CAN.—Reginald Stewart's program building was once more well demonstrated when on July 7, at Varsity Arena, he conducted the "Prom" Symphony in a brilliant concert. Bach's Third Brandenburg Concerto, Beethoven's seventh symphony, Volkman's Serenade, Mendelssohn's Wedding March and Debussy's Clair de Lune all in their different ways served to rouse the large audience's enthusiasm. Madeline Bone and Elsie Bennett, as a piano team, were impressive in a group of varied selections.

The next week Mr. Stewart offered Mozart's Kleine Nachtmusik and Halvorsen's Entrance of the Boyards, Delius' First Cuckoo and Dubensky's Gossips, the character of each being projected with admirable reading and full control of his men. The soloist was Elizabeth Wysor, contralto, whose aria and songs, the latter beautifully accompanied by Gwendolyn Williams, won her an ovation.

MARCEL HUBERT SCORES

On the following week, the guest artist, Marcel Hubert, stole the show, despite a fine Brahms third symphony. This magnificent cellist played Saint-Saëns' concerto, admirably accompanied by the orchestra, with a fire and color that immediately put the audience under his spell. Later in a group of handsome proportions, with the addition of many encores, Leo Barkin accompanying excellently, he rose to a glittering peak, in which, however, virtuosity was only one of several extraordinary features.

Charles O'Connell was the guest conductor at the Fourth of July "Prom," guiding his unfamiliar orchestra through Mozart, Bach, Tschaikowsky and others with temperament and skill. Several of his own transcriptions testified to his musicianship, as did his orchestral accompaniment to the Bach concerto for two pianos so authoritatively played by Etta Coles and Naomi Yanova. These talented young ladies also exerted charm in a later, diversified group.

SUMMER RECITALS OPENED

A valuable series of Summer Concerts, the first in Convocation Hall, the other three at Toronto Conservatory, was initiated with a superb organ recital by Sir Ernest MacMillan on July 7, the program consisting entirely of Bach, of whom Sir Ernest is a distinguished exponent.

The concert a week later was a joint recital by Eileen Law, contralto, and Margaret Miller Brown, pianist, with a program well calculated to display the rich voice and noble interpretations of the former, the visioned readings and admirable execution of the latter. Eugénie Quéhen played unusually fine accompaniments.

The next Thursday, the Conservatory String Quartet, Elie Spivak, first violin; Harold Sumberg, second violin; Cecil Figelski, viola; Leo Smith, cello) played the "fifths" Haydn quartet with their customary finish, and a quartet in D by Leo Smith, a work of rare beauty, replete with atmospheric charm and effective distribution of the ensemble's four voices.

The last of the series was a violin and piano sonata recital by Elie Spivak and Alberto Guerrero, with deliciously played Mozart numbers and the Cesar Franck, done with breadth and vigor, the two musicians combining the utmost polish of their art in a performance long to be remembered.

The Joyce Trio (Simeon Joyce, piano; Maurice Solway, violin; Charles Mathé, cello) is offering a long series of remarkably fine programs at the Royal York Hotel, drawing liberally for each of these from an amazingly extensive repertoire.

Marjorie FitzGibbon's piano recital by Incurable Children's Hospital pupils was a display of this gifted instructress' outstanding ability. B. P.

### *Friends of Music of Lower Connecticut Valley Open Series*

EAST HADDAM, CONN.—The third annual series of concerts sponsored by the Friends of Music of the Lower Connecticut Valley, was inaugurated in the East Haddam Congregational Church before a capacity audience by the Connvale Quartet. Ronald Murat, director of the series, was first violinist; John Dembeck, second; Herbert Garber, viola and Lucile Van Antwerp, cellist. They opened the program with a spirited reading of Haydn's Riders Quartet. Schumann's piano quintet found them capably assisted in a buoyant delineation by Edna Bockstein. Stella Hobson, contralto, sang songs of Handel, Wolf, Bridge, Verdi and Oscar Wilde's Requiescat as set by Mr. Murat. She disclosed comprehensive vocal equipment used with refinement. B. F. G.

### *Swedish Tercentenary in Omaha*

OMAHA, NEB.—The month of July brought hot weather to Omaha, and put a temporary end to musical events of any importance. The last concert was a celebration of the Swedish Tercentenary at the First Covenant Church, when three visiting musicians, Arvid Samuelson, pianist, Mildred Norseen, soprano, and Eunice Bingham, violinist, gave a worth while program. H. M. R.

# West Virginia Holds First Festival

## White Sulphur Springs Scene of Contests Under Auspices of State Federation of Music Clubs

WHITE SULPHUR SPRINGS, W. VA.—The first state music festival in West Virginia was held here last month jointly by the Greenbrier Hotel and the West Virginia Federation of Music Clubs. Mrs. Delbert T. Robinson, of Charleston, president of the West Virginia Federation and a member of the board of directors of the national federation, selected from sixteen cities and towns in the state, twenty-four young people between the ages of eighteen and twenty-five, eight each in piano, violin and voice, for the contests. The winner in each division was presented with a cup on behalf of the hotel management by Henry Waters Taft, of New York City, chairman of the judges.

An outstanding feature of the festival was the presentation of Gibson Morrissey's tone poem Rime of the Ancient Mariner, by the augmented orchestra, with the composer at the piano and C. C. Arms, of Clarksburg, as guest conductor. Mr. Morrissey, a native of West Virginia, is director of music at Bluefield (W. Va.) College.

A chorus of sixty voices sang and a symphonic concert was offered on the lawn of the Greenbrier Hotel by the augmented orchestra directed by Lon Chassy. Among the other choral organizations taking part was the choir of the First Presbyterian Church of Charleston.

All participants are members of the West Virginia Federation of Music Clubs. R. D.

# Paris Fetes Royalty

(*Continued from page 7*)

quet, hidden orchestras played music by Gluck, while the Opéra troupe under Aveline, danced ballets of the *grand siecle*. Beautiful Vera Korene, cinema star and member of the Comédie-Française, recited Molière's lines, Le Compliment du Roy.

The final dinner given by M. Georges Bonnet, Minister of Foreign Affairs, and Mme. Bonnet to Their Majesties, was accompanied by the Conservatory Orchestra, under Charles Munch in a program of Rabaud, Saint-Saëns, Fauré, Ravel, Ibert, Samazeuilh, Roussel, d'Indy, Milhaud and Debussy. Later, in the salons, Maurice Chevalier, Yvonne Printemps, accompanied by Jean Doyen, and the Opéra Orchestra and ballet under Szyfer, offered a program, followed by Louis Jouvet and Madeleine Ozeray in a scene from L'Ecole des Femmes.

In addition to all these entertainments, many of the national theatres offered free performances, innumerable band concerts were arranged, the radio supplied appropriate broadcasts, and the Royal English Guards Band gave special performances in public parks.

# Music in Holland

(*Continued from page 7*)

Strauss and Willem Mengelberg. The programs, while disclosing nothing new, provided fine standard works. Since Toscanini nearly broke the Residentie Orchestra to pieces by his artistic insistence last year, there has been a new vitality in this combination of fine players, of which the individual elements are among the finest in Europe. Mention should be made of the Ravel Festival under Ansermet; the Abend beim Walzerkönig conducted by the monarch's grandson, Johann Strauss; Beethoven and Tschaikowsky concerts under Schneevoigt; a Brahms evening under Neumark, and Bruckner's eighth symphony led by Schuricht. Among the soloists were Louis Zimmerman, Guila Bustabo, Ida Haendel (violinists); Walter Gieseking, Shura Cherkassky, Jan Smeterlin, Artur Rubinstein (pianists); and Lotte Lehmann and Willem Andriessen (vocalists).

Edward Rechlin, American organist, gave a recital in the *Groote Kerk*, or St. James Church, at which his interpretations of Buxtehude, Fischer, Walther, and his own improvisations won praise. In the same church, the second part of B. van der Sigtenhorst Meyer's new cantata, Jesus and the Soul, text on old Dutch lines, was premiered. The work has many passages of beauty, but suffers from the monotony of being scored for female voices and organ. If the composer can see his way to reconstruct it as a work for three or four soloists, full chorus and orchestra, it should quickly be recognized as a fine example of modern Dutch music.


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# STUDIO NOTES

## EDWIN HUGHES

The recital series of evening programs during the Edwin Hughes summer master class was given by the following professional pupils of Mr. Hughes: John Crouch of the Vassar College faculty; Alton Jones of the faculties of Columbia University and the Juilliard School; Philip Heffner of Harrisburg, Pa.; Wilgus Eberly of Nebraska; Dorothy Bayer of New York City; Thelma Olson of Kenosha, Wis., and Ben Jones of Jacksonville, Fla.

John Crouch gave a sonata program, featuring the Liszt B minor sonata and the Opus 101 of Beethoven. Next fall he will be heard at the Washington College of Music in a series of four recitals illustrating the development of the piano sonata from Scarlatti through Shostakovitch.

Alton Jones played numbers by Bach-Liszt, Brahms and Debussy, closing with the Grieg concerto. He repeated the program two days later at the Juilliard School auditorium.

Philip Heffner's program listed three concertos, the Mozart D minor, Shostakovitch C minor and Tschaikowsky B flat minor.

A joint recital by Wilgus Eberly, Dorothy Bayer and Thelma Olson presented, in the same order, the Beethoven C major concerto, MacDowell's Sonata Tragica and the Symphonic Variations of Cesar Franck.

Ben Jones, soloist three times with the Jacksonville Symphony Orchestra, and to appear for a fourth time in September, playing the Liszt E flat concerto, offered the complete set of Chopin etudes (Op. 10) in addition to numbers by Bach, Bach-Busoni, Scarlatti and Beethoven, closing with the Liszt concerto. The orchestral accompaniments to all the concertos played during the series were supplied on a second piano by Mr. Hughes.

The scholarship offered for this summer's master class was won by Karl Zapf, of Philadelphia. On July 19 Mr. Zapf was soloist with the Philadelphia Civic Orchestra, playing the Chopin E minor concerto under J. W. F. Leman.

Mr. and Mrs. Hughes bring the summer recital series to a close with a two-piano program on August 17, when they play the Mozart sonata in D, Fantasie Tableaux (op. 5) by Rachmaninoff and Sonatine Transatlantique by Tansman.

## LA FORGE-BERÚMEN

Frances Stowe, pianist, and Henry Froehlig, baritone, gave the seventh in the series of concerts at the La Forge-Berúmen Summer School. Miss Stowe played a waltz and nocturne of Chopin; Debussy's Interrupted Serenade; Levitzki's Arabesque Valsante; and Scriabine's E minor etude, revealing intelligent musicianship, a sensitive touch and highly developed technical equipment. Mr. Froehlig sang Bach's Mighty Lord and King All Glorious; songs of Beethoven, Schubert and Erich Wolff, in German; four Fauré numbers, in French, of which Fleur Jetée was especially well done; and an English group which was effectively closed with Frank La Forge's Far Away. A capable interpreter, he disclosed a voice of pleasing and resonant quality. Both artists added encores. Beryl Blanch was an efficient accompanist. G. F. B.

Maria Halama, mezzo-soprano, opened the program for the sixth concert in the series with Czech and English songs, including two by her accompanist, Vaclav Divina, Slumber Song and Solitude. Later she sang Czech folksongs in costume. Miss Halama, prefacing each group with an explanation of the text, revealed a voice of exceptional warmth and good range. Marguerite Scofield, soprano, sang with poise and understanding songs in German and English and an aria. Margaret Patricia Dunn, pianist, played a miscellaneous group with artistry and technical proficiency. The accompanists, Vaclav Divina and Beryl Blanch, contributed their parts skillfully. R. J.

## TEACHES IN NEW ENGLAND

*MELANIE GUTTMAN-RICE*
*is at Great Barrington, Mass., working with some of her New York artist-pupils In addition she has a group from Great Barrington and is giving instruction in the fundamental principles of singing to the choir of the First Congregational Church there.*

## ERNESTO BERÚMEN

Several pianists, artist-pupils of Ernesto Berúmen, have appeared at the weekly summer musicales this season at the La Forge-Berúmen Studios, New York. Among them are Frances Stowe, Mary Nelson, Charlotte Harris, Alice Huebner, Violet Maloof, Margaret Patricia Dunn, William Schoonmaker, Elvin Schmitt and Constantine Callinicos. Mr. Berúmen leaves on August 19 for a vacation in Canada, returning on September 15 to resume teaching at the La Forge-Berúmen Studios.

## VERNON d'ARNALLE

Katharine Metcalf, Wagnerian soprano, soloist at the July 19 summer musicale at the Vernon d'Arnalle New York studio, revealed herself as an able singer of songs in Italian, German, French and English items. Her opulent voice and keen sense of style brought enthusiastic applause from the audience. N. J.

Nahama Reinhorn and Biagio Cardiello were soloists at the Evening of Song musicale at the studios. Both singers showed artistry and admirable vocal color and skill, and were enthusiastically received.

## RUTH SHAFFNER

Ruth Shaffner recently presented her pupils of Brewster, N. Y., and vicinity in recital at the home of Mr. and Mrs. Daniel Bloomer, Brewster. Dorothy Williams, coloratura soprano, sang an aria from Rigoletto; Kathryn Mergardt, soprano, sang Un bel di from Madam Butterfly and songs of Mrs. H. H. A. Beach. Others heard were Walter Moberg, tenor, Olive Cole Hopkins, contralto, Marigrace Ryder, soprano, and Helen Dykeman. Miss Shaffner was at the piano.

### *Hindemith Premiere in London*

LONDON.—Harriet Cohen, pianist, in company with Leon Goossens, oboist, recently gave the first performance of Hindemith's sonata for oboe and piano. Both the protagonists and the work were immediately successful, being the chief event in a concert of modern German music held in connection with the Exhibition of Twentieth Century Art at the New Burlington Galleries. M. G.

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## Conservatories and Schools

### *Juilliard Summer School*

Arthur Newstead, pianist, on August 11 concluded the series of recitals given by faculty members at the Juilliard Summer School (George A. Wedge, director). Others who appeared this month and in the latter part of July were: Johana Harris, pianist; Hugh Porter, organist; Roy Harris, pianist, in a program of his own works; Sascha Jacobsen, violinist, and Frank Sheridan, pianist, in sonatas; James Friskin, pianist; Samuel Gardner, violinist, Charles Krane, cellist, and Coenraad V. Bos, pianist, in a chamber music list; Muriel Kerr, pianist; Fraser Gange, baritone; Bernard Taylor, baritone; Kathleen Parlow, violinist, and Gunnar Johansen, pianist, in joint program; Katherine Bacon, pianist; Alice Ehlers, harpsichordist; Charles Hackett, tenor; and Lois and Guy Maier in a two-piano list.

### *American Conservatory at Fontainebleau*

An enrollment of one hundred and three American students is reported for its eighteenth summer session by the American Conservatory at Fontainebleau, France. Among the faculty are Nadia Boulanger, Marcel Dupré, Robert Casadesus, Lucien Muratore and Jules Boucherit. On Bastille Day a chorus of American students offered a program of American songs in the court, where in 1814 Napoleon bid farewell to his army.

## OBITUARY

### Henriette Weber

MINNEAPOLIS, MINN.—Henriette Weber, former music critic of the New York Evening Journal, died here on August 2 at the age of fifty-four. She was visiting her sister, Mrs. Theodore D. Crocker, after having completed a three-week lecture tour for the American Society of Composers, Authors and Publishers. Born in Champaign, Ill., Miss Weber studied under private teachers and then entered Ohio State University. Later she went abroad to prepare for a piano concert tour and was admitted to the Berlin Hochschule with honors following a competitive test. While still a girl she had composed a set of small piano pieces. An honorary member of Mu Phi Epsilon, national music sorority, she was also a member of Kappa Alpha Theta and on the board of governors of the Musicians Club of New York. She had written a textbook on harmony. Her sister is her only survivor. J. A.

### Emma L. Roedter

CINCINNATI, O.—Emma L. Roedter, one of the founders of the Cincinnati Symphony Orchestra, and for more than half a century a teacher, patroness and director of musical activities, died here on July 25. During twenty-five years she was head of the music department of the Woman's Club and for ten years served as chairman of music for the Ohio Federation of Women's Clubs. She organized the Cincinnati Bach Society and served as its president for over thirty years, belonged to many music and art clubs, and was an honorary life member of the Bach Gesellschaft of Leipsic. Miss Roedter had been a pupil of Teresa Carreño and studied in Europe as well as in America. She wrote the program notes for the Cincinnati Symphony Orchestra programs for over twenty years. M. D.

### Alberto Gasco

ROME.—Alberto Gasco, music critic for the last twenty-five years for La Tribuna and composer, died here at the age of fifty-nine on July 11. Born in Naples, he studied law and literature as well as music. D'Indy and Raffaele Terziani were among his teachers. His Buffalamasco was played in 1934 by the New York Philharmonic-Symphony Society under Werner Janssen. Other works included two symphonic poems, Presso il Clitunno and Scherzo Orgiastico. Several works in smaller forms and two operas, Leggende della Sette Torri and Astrea, and settings of poems were among his scores. D. N. L.

### Gabriel Astruc

PARIS.—Gabriel Astruc, for fifty years connected with musical and theatrical productions in the French capital, died here recently at the age of seventy-four. At the Théâtre des Champs-Elysées a series of orchestral, operatic and ballet events over a period of years under his direction united the names of eminent artists and organizations. He also directed the Chatelet Theatre, presenting Russian ballets, including Diaghileff, Pavlowa and Nijinsky. Until his death, he was director of the Agence Radio. He was Commander of the Legion of Honor and Grand Officer of National Education. M. G.

### Albert L. White

CHICAGO.—Albert L. White, president of the organ manufacturing firm bearing his name, died here on July 31 at the age of seventy-two. After learning the business in Detroit, he became a manufacturer. He was president and treasurer of his own company since 1903. His widow and three daughters survive. T. N.

### Julio de Osma

OAKLAND, CALIF.—Julio de Osma, composer, founder of the Conservatory of Music, San Jose, Costa Rica, died at the age of fifty here on July 31. A native of Barcelona, he had composed many Spanish songs. Musical instructor at the Dominican Convent, San Rafael, he had been organist in recent years at St. Mary's Church here. His widow is widely known as a portrait painter. T. H.

### Benedetto Landini

FLORENCE.—Benedetto Landini, composer and professor of organ and composition at the Royal Conservatory of Florence, died here on July 11. Born at Calenzano on January 31, 1859, Landini was graduated from the Florence Conservatory in 1886, and two years later was called to succeed his former teacher, Maglioni. For more than twenty years he was organist of Santissima Annunziata and choirmaster of San Lorenzo. He also directed the choir of Santa Trinita. He was active in the reform of sacred music. D. N. L.

### Siegfried Anheisser

DRESDEN.—Siegfried Anheisser, known for his translations of Mozart operas from Italian into German, died recently at the age of fifty-seven. To him belongs the credit of restoring Mozart's opera Die Gärtnerin aus Liebe. B. B. J.

### Charles Webber

LONDON.—Charles Webber, opera conductor, died here at the age of sixty-three. For many years Mr. Webber was connected with the Carl Rosa Opera Company. L. H.

### Abraham Cherniavsky

LOS ANGELES, CALIF.—Abraham Cherniavsky, composer and former conductor of the Royal Opera at Moscow, died here on August 5 at the age of eighty-two. Among the eight surviving of his eighteen children are three sons, Leo, Jan and Mischel, known as the Cherniavsky Trio. K. S.


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*EN ROUTE TO PARIS*

*at the railway station in Havre three American artists pause for the photographer. Left to right: Harry Kaufman, pianist; Joyce Wasserman, violinist; and Ralph Hollander, violinist.*

*VACATIONERS AT CANNES*

*before resuming their fall activities were, left to right, George Schlee, Grace Moore, Valentin Parera, Gladys Swarthout and Frank Chapman.*

(RIGHT)

*IRRA PETINA,*

*Metropolitan Opera mezzo-soprano, and her two pets which have made world tours with her. Their latest visit was to the Hollywood Bowl, where Mme. Petina made her first appearance.*

(BELOW)

*SHURA CHERKASSKY,*

*pianist, in Scheveningen, Holland, where he recently played on a European tour which included recitals and appearances with orchestras. Next season he opens his tour in Holland, going to Belgium and Paris, then to Scandinavia (with Fritz Busch), Finland, the Baltic States, Poland, Hungary and the Balkans*

(BELOW)

*GERTRUD WETTERGREN,*

*mezzo-soprano of the Metropolitan Opera, is spending her vacation in her native Sweden.*

(BELOW)

*ADELE MARCUS,*

*American pianist, recently appeared on the Keyboard Concerts Series for the CBS network.*

*PERSONALITIES AT SIGMA ALPHA IOTA'S*

*national convention, to be held August 27 to 31 at Milwaukee, Wis., include top row, left to right, Ruth Harsha Ledford, organist; Betty Freeman Haines, violinist, member of the Wittenberg College faculty; Helen Pritchard, harpist; and lower row, left to right, Virginia Auyer, contralto soloist of the Sunday Evening Choir, Chicago, all of whom participate in the opening concert; Marion Eccleston Sauer, who arranged the musical programs; and Edna Thompson, Chicago soprano, appearing in the ritual services.*

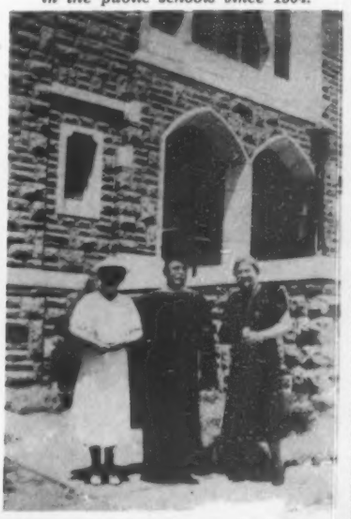
(BELOW)

*THOMAS WILSON,*

*with Virgia Poynor, organist and president of the Arkansas Music Teachers Association (left) and Blanche M. Kelley, director of music of the College of the Ozarks, Clarksville, Ark. Mr. Wilson was made Doctor of Music at the forty-seventh commencement of the college in June. He has been active at Elizabeth, N. J., as organist and director of music at Westminster Church for thirty-five years and supervisor of music in the public schools since 1904.*

*TOURING THE STATE OF SAO PAULO,*

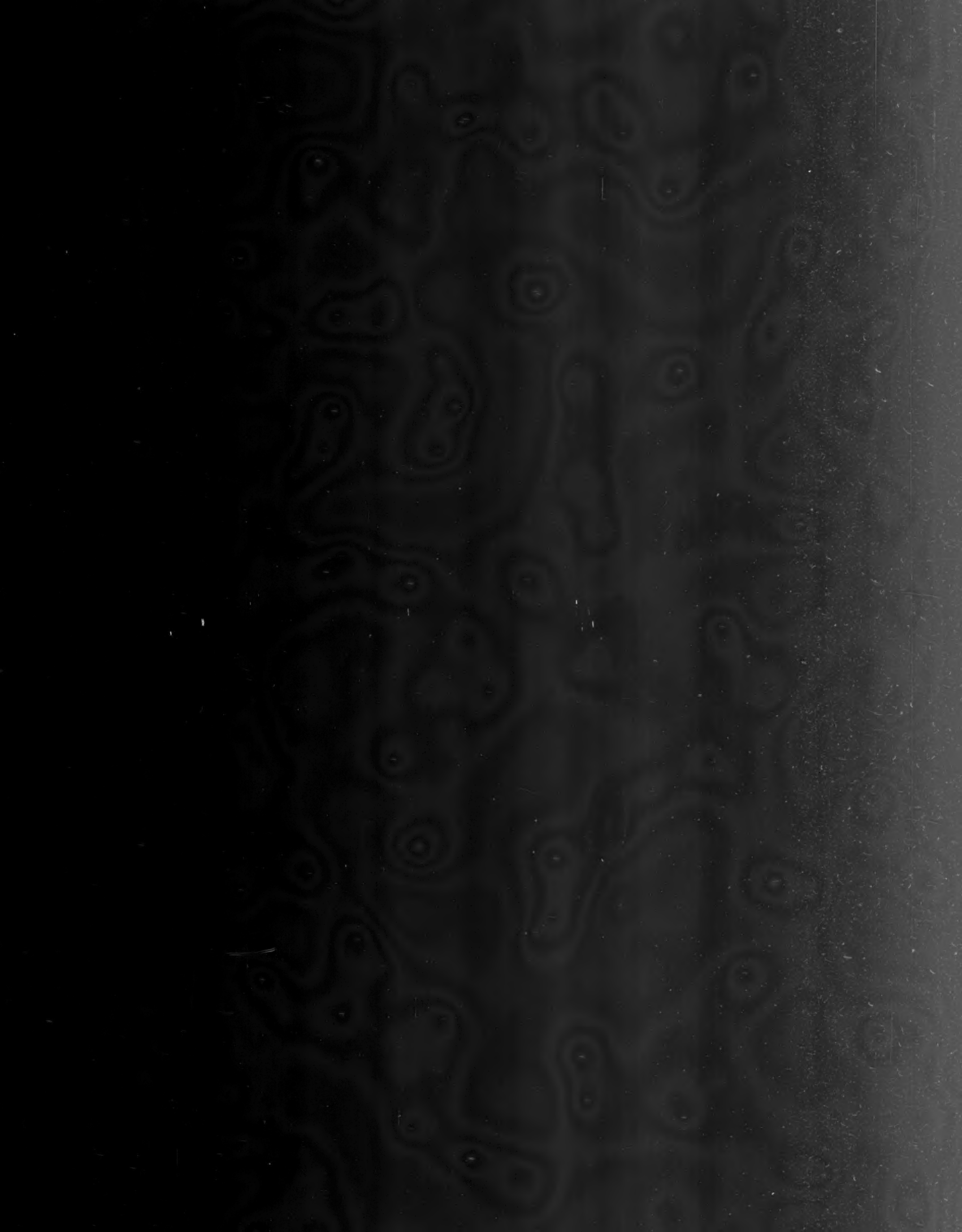
*in her native Brazil, Guiomar Novaes, pianist, is accompanied by her husband, Octavio Pinto, right, and the plane's pilot. She returns to the United States in the fall for another tour.*



(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Review of the World's Music

JOSEF AND ROSINA LHEVINNE

Duo-Pianists

Were Soloists at the Stadium Concert of August 2 in Mozart's Concerto for Two Pianos, Mr. Lhevinne Also Playing the Liszt E Flat Concerto